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The angel with his violin,
Painted by Raphael, he seemed.

Thus did Longfellow, in his "Tales of a Wayside Inn," in a few genial words, give us a delightful, characteristic picture of the grand old poet-violinist. Ole Bull was one of the most picturesque and striking figures in the annals of violin playing. Self taught, like Paganini, he occupied a niche all by himself, and although he was not a great musician, nor a normal violinist in the strict sense of the word, yet he was a very remarkable man and an instrumental genius of the highest order. There was a potent charm about Ole Bull's playing which no other violinist had; he was magnetic to a remarkable degree, and he cast a spell over his audience—a spell that everybody, young and old, high and low, musical and unmusical, even severe academic musicians, felt and acknowledged. Joachim, the severe classicist, as a young man, traveled from Hannover to Berlin to attend Ole Bull's concert, and in later years he frequently heard him. Only two years ago I had a talk with Joachim on the great violinists of the past; he said Ernst was the greatest violinist he ever heard, but he spoke very highly of Ole Bull, remarking on his poetic power and unique charm. He said he had never heard any violinist play simple melodies so touchingly, with so much feeling. Spohr, too, in 1838 wrote that Ole Bull played with a great deal of feeling, although he complained of his lack of cultivated taste. As a young man Ole Bull concertized with Franz Liszt, who was a warm admirer of his virtuosity and personality. Thus we see that the celebrated Norwegian violinist found favor with the great ones early in his career; but it was with the masses that Ole Bull was most en rapport. He was in sympathy with the great, musical, uneducated public more than any other violinist except Paganini. He had a wonderful hold over a miscellaneous audience, and people went to hear Ole Bull who did not care for music and who otherwise never attended concerts. A writer in an early American magazine in 1845, when the poet-violinist was making his first tour of our country, wrote: "Ole Bull is going about the country converting more people to the violin than all of our ministers of the Gospel combined are converting to Christianity."

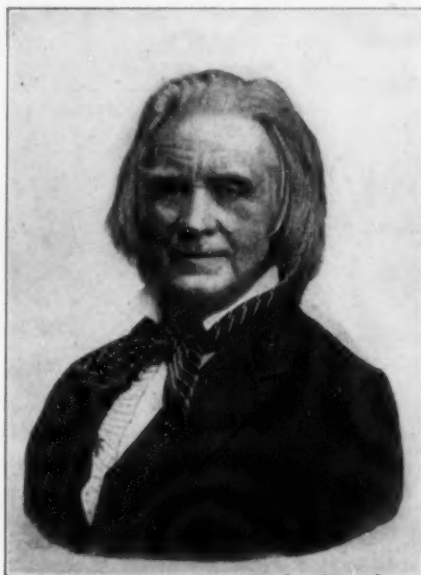
So it was, and herein is to be found Ole Bull's greatest service to art. The Norseman, with his weird music, delighted effete Europe in the late thirties and early forties, but in America he awakened in the masses a love for music and the violin; he was the first great virtuoso to demonstrate to the American public what could be done on a violin. His playing was a revelation to thousands, just as it was to Dr. Crosby, who wrote: "Thirty-one years ago (in 1845) I had heard Ole Bull perform on the violin and witnessed the matchless skill, the potent art that brings voices of earth or heaven from those mute strings. I had never seen a violin save in the hands of a country dancing master, and it was like a revelation when this high bred gentleman stood up, every inch a man, and with a charmed touch dignified his instrument."

To be sure, the kind of music the Norseman played in America at that period, such as his "Polacca Guerriera," his "A Mother's Prayer," his "Whisperings of the Prairie," "Niagara," and Norwegian and American folksongs, was not music of a high order, but just in dispensing this kind of music to the multitudes was Ole Bull's mission a timely one; the American public of 1845 was not ripe for any other kind of music. Even Vieuxtemps, who was in America at the same time, with his own compositions, was found to be too classical, and he could not hold his own against the Norwegian in popular favor. Ole Bull's name became a household word through the length and breadth of our country. In later years, after his fame had penetrated to every nook and corner of the Union, his coming was looked upon as an event of the greatest importance; people would drive in from the country with ox carts to hear him and the enthusiasm was unparalleled. During his last tour, in 1878-79, an Ole Bull concert caused as much excitement as a political meeting. There is nothing known like it in America today.

As a technician on the violin, Ole Bull was probably second only to Paganini, whom he imitated to a considerable extent in the mechanical exploitation of his in-

strument. Ole Bull developed a style of playing, however, entirely his own. In spite of his enormous technic, he did comparatively little practice, and this was always a matter of wonderment to connoisseurs. Ole Bull had, in many respects, a peculiar kind of technic; no other violinist ever developed four part playing on the violin to the extent that he did. His favorite piece was the adagio from a Mozart string quartet, which he played in a most remarkable manner, bringing out perfectly all of the four voices. In order to do this, he used a bridge that was almost flat. Spohr remarked on this flat bridge, expressing his admiration for Ole Bull's four part playing, but he thought the disadvantages of this kind of bridge were greater than its advantages, as it rendered the use of the A and D strings impossible, except in the first position. Spohr, no doubt, was right on this point; yet curiously enough, Ole Bull thought the flat bridge was not only the proper one for him; he considered it the only bridge for every violinist.

Ole Bull drew from his violin a tone wonderfully pure, beautiful and soulful, and he could melt an audience to tears. He had, moreover, in his own way, an extraordinary command of the bow. He did not hold it in the ordinary way, but grasped the stick higher up with the thumb some distance above the frog, claiming that this gave him greater strength and command. He also used



OLE BULL.
(1810-1880.)

a bow 2 inches longer and heavier than the ordinary. One may argue concerning the merits and demerits of Ole Bull's method of holding the bow, but he certainly had the right idea of holding the violin. His thumb did not grasp the neck, but was held low down, almost under it, merely touching and serving as a support. He brought the hand around to the side, so that all of the fingers were always in a position ready to drop on the strings. This manner of holding the neck of the violin has many advantages, the greatest of which is that it gives the hand a normal or uniform position in moving up and down throughout the entire length of the fingerboard. The perfectly loose thumb, which never presses the neck, assures absolute freedom of movement of the hand. In fact, this position is absolutely essential to the development of great rapidity in changing positions, and to the attaining of the highest virtuosity. Paganini held the violin in the same way, and as both Paganini and Ole Bull were autodidacts, they illustrate that a genius instinctively finds the right way. Dr. B. Crosby, the distinguished anatomist, wrote a treatise on Ole Bull's method of holding the violin, commenting on it from the standpoint of the anatomist. This treatise is to be found as an appendix in Sarah Bull's interesting life of the great violinist. Dr. Crosby writes: "The pose of Mr. Bull, when playing, is the model of manly grace." Then he remarks, at length, upon the thumb, saying: "Although the thumb possesses a cunning of movement far superior to the other fingers, yet in Mr. Bull's method the thumb, at any given instance, is the fixed point or rest for the upper part of the violin, while the fingers

are left absolutely free and movable for the demands of fingering." Then again, "The thumb, while playing, constitutes a movable rest and glides with infinite ease and grace from the head to the foot of the instrument." There was a great deal of science in Ole Bull's manipulation of the thumb. Every violinist, who has reflected deeply on the subject, knows that the thumb improperly employed is a great impediment to technic, especially when rapidly descending the fingerboard. César Thomson, the greatest of modern technicians, has completely emancipated himself from the thumb.

Ole Bull was an ardent patriot and a political factor of far reaching importance to his country; he always longed to see Norway separated from Sweden and made an independent country, and he did much to start the movement which culminated in parting the two countries and crowning King Haakon. As a boy and all his life long, this impatience of restraint, this untamable freedom was one of the Norse violinist's strongest characteristics. He was a great lover of nature, and the grand scenery in the midst of which he grew up was of great influence on his imagination. The King of Sweden, deeply moved by the violinist's art, once asked him who taught him to play. "The fjords and mountains of Norway, your Majesty," answered the artist. His romantic nature was revealed in his playing and in his adventures.

Born at Bergen, February 5, 1810, Ole Bull, in his very earliest childhood heard good music at the Tuesday quartet evenings, which his father and "Uncle Jens" regularly gave; he thus early became familiar with the chamber music of Beethoven, Mozart, Haydn, Pleyel, etc., "unconsciously imbibing the rules of art," as he always said. He listened like one entranced, and Uncle Jens used to amuse himself by shutting little Ole up in his cello case, hiring him with sweetmeats to remain there while he played. As soon as Ole heard the tones of the cello, he would pound on the lid of the case and beg to be let out, the better to hear the music. When he was five years old, his Uncle Jens bought him a little fiddle, "yellow as a lemon." He learned to play at once without any instruction, and at the age of nine he could take part in the quartets. Ole's father wished him to become a clergyman, and the boy was sent to the High School with this intent, but he took no interest in his studies. The rector of the school gave him good advice in saying: "Take to your fiddle in earnest, my boy, and don't waste your time here." He played the violin without instruction until he was twelve years old, when he had some lessons with a Swede named Lundholm, who had been a pupil of Baillot. Ole was largely left to his own resources, however, until 1829, when he went to Cassel to study with Spohr. But the famous German violinist gave him so little encouragement that he determined to give up music and he returned home depressed in spirit. But he could not leave music and the violin for long, and in 1831 he went to Paris, hoping to get lessons with Baillot. Arriving there he had the bad luck to fall in with a swindler in Paris, who stole from him his violin and all of his money. There were no lessons with Baillot, and the youth, for a time, was on the verge of starvation and despair. Then came the turning point in his career. He heard Paganini! He had at last found his ideal! At the same time he heard the divine Malibran, and the impression her singing made on him was hardly less great than that made by the playing of Paganini. Determining to copy Paganini, he now had an ideal toward which to strive. He was also at this time taken up and supported by an old lady, who became interested in him because he looked so much like her lost son. He now practised very hard and the following year he gave a successful concert under the patronage of the Duke of Montebello, in which he had the assistance of Ernst, Chopin and other celebrated artists. Soon afterward he made his debut in Milan, where he became acquainted with Malibran and De Beriot. His success was instantaneous and a lucrative tour of the principal cities of Italy followed. It was at this time that he wrote his most famous composition, his "Polacca Guerriera," a stirring polonaise, of little musical merit, but in his hands a very effective piece for the general public. He conceived the idea of this while gazing at Mount Vesuvius at midnight.

Ole Bull's power was at once recognized and his reputation was soon established. During the next ten years he traveled and played throughout all Europe, earning a fortune and enduring fame. In Vienna he gave sixteen concerts in a few weeks' time, and in St. Petersburg he played at each of his concerts before an audience of 5,000 people. His receipts were very large during this first decade of his career, amounting sometimes to \$5,000 for one concert, as was the case in Stockholm. Ole Bull was a man of magnificent physique and enormous physical strength; he feared no one, but he once met his master. This was Enghed Soot, the Norwegian giant, who came in from the mountains to hear the violinist at Christiania. Arriving too late for the concert he went to Ole Bull's hotel, gained access to his room, waked him up in the middle of the night and requested him to play. The violinist indignantly refused. "I have

traveled ninety miles to hear you," said the giant; "you must play for me, Ole Bull." The artist sized up his man, and seeing that he meant business, quietly took his violin and played. Sitting on the edge of his bed, he moved the giant at will to tears or laughter. Soot did not relent till he had heard as much as he would have heard at the concert.

In 1848, Ole Bull made his first visit to America, where he remained for two years, making an extended tour of the United States and playing at over 200 concerts. His net gain for this tour amounted to \$80,000, besides \$20,000 given to charity and \$15,000 paid to assistants. Returning to Norway, he founded a National Theater at Bergen, losing thereby the greater part of his fortune. He concertized extensively in Europe again and sailed for America a second time in 1852. Excerpts from the criticism on his concert in the New York Tribune of May 24, 1852, give us a good idea of his playing at this time. The article reads:

"That Ole Bull's success on Saturday evening was very great is unnecessary to say; for no audience (except the French), however critical and severe, can escape the electrical touch of his genius. One word, one glance, one sweep, if it is charged with magnetic power, leaves all rules in the rear, and asserts its own supremacy. Here is the characteristic and charm of Ole Bull. Like Paganini, he is an exceptional person. Like every man of remarkable and pronounced genius, he is a phenomenon. He has his own standards; he makes his own rules. It is useless to pursue him with the traditional rules. His orbit will not be prescribed or prophesied, for it is eccentric. Ole Bull stands in direct opposition to the classical school, of which the peculiarity is to subdue the artist to the music. He is essentially romantic. His performance, beyond any we have ever heard, is picturesque. He uses music as color and it matters nothing to him if the treatment be more or less elaborate or rhythmical or detailed, if it succeed in striking the hearer with the vivid impression sought. It is unavoidable, therefore, that he is called a charlatan. It is natural that the classical artists are amazed at this bold buccaner, roving the great sea of musical approbation and capturing the costliest prizes of applause. But these prizes are never permanently held by weakness. They surrender only to majestic power. Hence we have the strange spectacle of an immense and miscellaneous audience hanging enchanted upon this wondrous bow, through performances of a length which, in itself, would be enough to wreck most success. It is because the artist magnetizes them for the time and they think and dream as he chooses. Ole Bull's mastery of his violin is imperial. He shows that the heart and imagination yield against all wishes and precedents and rules. Ole Bull is precisely "an irrefragable fact," against which criticism may dash its head at leisure. The public heart will follow him and applaud, because he plays upon its strings as deftly as upon those of his violin.

At this time Ole Bull bought up 125,000 acres of land in Potter County, Pa., for the purpose of founding a Norwegian colony. The man who sold him the land turned out to be a swindler and for the second time Ole Bull lost his entire fortune. He visited Cuba and Central America, where his violin was stolen from him and where he nearly died of yellow fever. Adelina Patti, then eight years old, traveled with Ole Bull on this second American tour, singing in many of his concerts. He visited America again in 1867, and for a fourth time in 1878. Ole Bull was twice married, his first wife being Felici Villemimot, a Parisian, whom he married in 1835, and his second, an American, a native of Madison, Wis.,

whose acquaintance he made on his third American tour, whom he married in 1870, and who still survives him.

Ole Bull counted among his personal friends illustrious men of all countries; the list included Chopin, Liszt, Ernst, Paganini, Spohr, Malibran, De Beriot, Thorwaldsen, Hans Christian Andersen, Thalberg, Björnson, Longfellow, Grieg, Joachim and many others. He was a typical Norseman, and in him was concentrated the love of freedom, romance and adventure that caused the Vikings of old to breast strange and stormy seas. Ole Bull carried into all civilized countries the charming, quaint, half forgotten Norwegian folksongs, and he gave back to the peasants of his native country their lost self respect and patriotism. He passed away at the age of seventy at his country house, near Bergen, on August 17, 1880. His funeral was the most memorable one ever seen in his native city. Flags were flying at half mast throughout the town, all business and traffic were suspended, the bells tolled as for a king, and the entire population turned out to do homage to the illustrious dead. At the grave speeches were made by Björnson and Grieg. Björnson commented at length upon the work Ole Bull had done for Norway, calling him "our most distinguished citizen," and Grieg spoke the following golden, heartfelt words: "Because more than any other thou wast the glory of our land; because more than any other thou hast carried our people with thee up toward the bright heights of art, because thou wast more than any other a pioneer of our young national music; more, much more, than any other the faithful, warmhearted conqueror of all hearts; because thou hast planted a seed which shall spring up in the future and for which coming generations shall bless thee—with the gratitude of thousands upon thousands; for all this, in the name of our Norse memorial art, I lay this laurel wreath on thy coffin. Peace be with thy ashes!"

Granberry Piano School Recital in Newport.

Mrs. John Nicholas Brown, of Newport, R. I., opened her home in that city Tuesday of week before last for a recital by pupils of the Granberry Piano School. The school has a branch in Newport, which is conducted during the summer months with great success. The pupils are nearly all from the leading families, but, for all that, they study as seriously as the children of people with less money and less social prestige. The program offered at the Brown residence was as follows:

Duet, To the Guitat.....	Krogmann
Helen Cameron and Ethel King.	
Hunting Song (all major and minor keys).....	Faellen
John Nicholas Brown.	
Reverie (all major keys).....	Arthur Foote
Helen Cameron.	
Duet, The First Rose.....	
John Nicholas Brown and Mrs. Castillo.	
The Trumpeter's Serenade.....	Sjindler
Ethel King.	
La Classe, op. 100.....	Burgmuller
John Nicholas Brown.	
Slumber Song.....	Gurlitt
Helen Cameron.	

George Murphy's New Studio.

George Murphy, the tenor and teacher, of Grand Rapids, Mich., has removed from The Gilbert to handsome new studios in the Valpey Building, 213 to 217 Woodward avenue. Mr. Murphy entered upon his autumn duties yesterday (September 1). Later he will have some interesting announcements to make.

Slavianski d'Agrenoff, leader of the best church chorus in Russia, died in that country some weeks ago.

The Karlsruhe Conservatory had 876 pupils during the season of 1907-08.

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European Notes.

The mother of Baron Cederström, the husband of Adelina Patti, died recently in Sweden. She was not a Baroness Cederström, the title having been acquired by the son.

At a recent concert at Lucerne, Switzerland, Elsa Ruegger, the cellist, and Mlle. Artot de Padilla, soprano, played and sang respectively to an audience that contributed the usual small largess of Europe.

Report states that Ludovic Breitner, the pianist, has retired from the midst of his family circle and is residing apart for the purpose of producing a repertory from memory.

The daily papers of Berlin, most of them, at least, are opposed to the proposed plan of exchanging 7,000,000 marks for the present opera house property, the city to pay that sum toward a new opera house to cost 15,000,000 marks, of which 8,000,000 is to be paid by the Government. They assert that the property is not worth such a sum, and that the city would be obliged to pay another large sum for a new city building to take the place of the present opera house.

The director of the Prague Opera, the well known Angelo Neumann, was seventy years old on August 18. He has just had a successful surgical operation and is now recovering at Marienbad. He is to open the opera house at Prague on September 28, and an ovation is being prepared in his honor.

Bispham as Elijah and Beethoven.

Of the important August musical events, David Bispham has participated with pronounced success in the "Elijah" performance at Ocean Grove, and his own presentation of the Beethoven play, "Adelaide," at Bar Harbor. In the latter he impersonates Beethoven, which character permits of the display of his acting, as well as his singing abilities. Associated with him in the Beethoven play are Kitty Cheatham, Mrs. Harold Smith, Tom Greene and Geraldine Morgan, violinist, the latter in a short Beethoven musical program preceding the play. The performance in Bar Harbor was a pronounced success, and Mr. Bispham, with his assisting artists, will present this interesting novelty for several special matinee performances in New York during the winter.

Josef Lhevinne Coming.

The announcement of the return to America of Josef Lhevinne, the Russian pianist, under the management of Henry Wolfsohn, will be hailed with keen delight by all who had the good fortune to hear this great artist on his previous visits. Henry T. Finck, in the New York Evening Post, comparing the similarity in the playing of Lhevinne and Rubinstein, said:

Lhevinne is the real Rubinstein II. He has the great Anton's technique, his dash, his bravura, his brilliancy and a good deal of his lionine power. He can make the piano sing, too. Lhevinne is a musician of the first rank and his recitals and orchestral concerts should be looked forward to eagerly.

Schumann-Heink will begin her European concert tour at Hamburg, October 23.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

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ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

Theaters of Nature, i. e., open air theaters, are much in vogue in France during warm weather months, and this year perhaps more than ever before. Ancient classic plays, especially the tragedies of the Greeks, form the larger part of the repertory drawn on, though modern plays are not excluded by any means. Among musical works produced, the operas of Gluck and Rameau figure most prominently—the "Iphigénies," "Armide," and "Alceste" (with Litvinne and singers of like caste or caliber) attracting audiences numbering thousands of enthusiastic people.

Yesterday afternoon, Sunday, Wagner's "Siegfried" was performed for the first time in the open air theater at Cautelets before an audience of over 5,000 spectators, and is said to have produced a profound impression on the vast assembly. "Siegfried," scenically considered, is certainly well adapted to outdoor nature and open air representation, and could hardly have been more admirably chosen for the purpose. The participating artists included Herr Stolzenberg, of the Vienna Opera, as Siegfried; Albers, as the Wanderer; Fabert, as Mime; Thonnerieux, as Alberich; Rougon, as Fafner; Lina Pacary appeared as Brünnhilde, and Beriza, as Erda. The Paris Opéra Orchestra was conducted by M. Catherine, who received an ovation at the close of the performance.

Katharine Fisk, the well known American contralto, comes to Paris to establish herself in our midst, and there is a fine field for one of her acknowledged worth as a vocalist and teacher. Having identified with herself the distinguished teacher of diction and "mise-en-scène" at the Opéra Comique and the Comédie Française, she will be able to obtain great results for a number of promising pupils that follow her from America. No one understands better than a successful singer like Madame Fisk the requirements for a concert or an operatic career, and this experience coupled with her scientific knowledge of voice production makes her an admirable addition to the artist-teachers of Europe. Mr. Fisk, with his wife, is now touring "en automobile" in Great Britain, and later, when Mr. Fisk returns to Chicago for the opening of his school, Madame Fisk will go to Germany for a few weeks, returning to Paris to open her studio-Theater on October 15. Madame Fisk's position here already is as-

sured and she is one more successful American to command the respect and admiration of Europe—a woman of brains, education and undeniable talent, and withal of grace and charm; "est arrivée," as the French say, and at once is recognized.

With each new season new American stars make their appearance on the European musical horizon. Long since the clever American girl with beautiful voice has come to be recognized, accepted and admired on this side of the Atlantic, and today it is not the fair young American girl alone (whose qualities are known), but the man singer likewise, who is "wanted" and sought out by thinking European managers. The opera director, who knows what he wants and recognizes it when he finds it, is sure to wish to retain it a long time—and this happened when the director of the Komische Oper (the Opéra Comique) in Berlin heard Byford Ryan sing and recognized at once in his fine voice and style the tenor of whom he was in quest, and offered him a five years' engagement to sing tenor roles at the Komische Oper in the Prussian capital, when the contract for that period was forthwith signed and accepted. Byford Ryan hails from Indianapolis, and is the happy possessor of a tenor voice of splendid range, full and rich in quality. He is a diligent student of the voice, a devoted pupil of King Clark, and an ardent believer in his teacher. Mr. Ryan not only has a fine voice and sings well, but he has mastered a large repertory of German lieder, of French and other songs, and is prepared to do ample justice to the opera roles that



BYFORD RYAN.

will be entrusted to his care. King Clark naturally is delighted with the good fortune of his pupil and proud of his success.

During his season of opera at the Teatro Nazionale in Rome. C. de Macchi, director of the National Opera Company, brought out Selden Miller, of Philadelphia, as a conductor of Italian opera. Mr. Miller made his debut in "Lucia," and succeeded admirably—but not without first overcoming the intrigues and trickeries of a rival conducting the chorus, and who turned the singers against him. But for Mr. De Macchi's influence and power to quell such annoyances, Mr. Miller, like some young prime

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donne, would have been unable to make his first appearance—in spite of merit.

Nan Reid Eichelberger, a prominent contralto, of Philadelphia, is now in Paris pursuing a course of vocal study at the Dossert studios.

Edna Bruns, of the Francis Wilson Company, is in Paris for a holiday, and while here is combining study and pleasure. Miss Bruns has resumed work with her former teacher, Dossert.

Gertrude Rennyson, formerly of the Savage Grand Opera Company, who has recently been in Austria and Germany, where she has "guest" engagements to fill, now is in Bayreuth to resume vocal work with King Clark. Mr. Clark returns to his Paris studio about September 5.

Several deaths by drowning are reported in today's Petit Parisien. In one case a music hall singer, Mlle. Mercadier, was the victim. She was in a boat at Fréneuse, near Bonnières, with M. Escalais, son of the opera tenor, when suddenly the craft capsized. M. Escalais was barely able to save himself and the young woman was drowned.

Olga de Nevosky, the great cantatrice, held a musical reunion in her homelike salons, when she offered her guests the following enjoyable program of music: Aline van Barentzen, the ten year old pianist, a very talented girl from Boston, in selections from Mendelssohn, Chopin

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and Liszt; Gustave Tintot, an excellent violinist and conservatory prize winner, in several contributions; Mile. Perle Goldschmidt, with well guided voice and much charm, the air of "Venus," by Lulli, and "Lotusblume," of Schumann. Bessie Mark enthused the audience with her brilliant singing of the valse song from "Dinorah" and the Queen's air in "Les Huguenots." Beyond doubt, with the able guidance of her eminent teacher, Madame de Nevosky, this young artist will make a glorious career. Lastly, to the great joy of all, the hostess favored her hearers with the "Casta Diva" from "Norma," and a selection from "Le Cid," of Massenet, for which she had expressions of admiration and applause showered upon her. M. Aertz, the distinguished opera baritone, lent Olga de Nevosky duet assistance in "Sigurd," which duo was redemanded, and he also sang the air from "Hérodiade." The excellent pianist, Edouard Demont, sustained the accompaniments in an able manner. Madame de Nevosky, with several of her advanced pupils, is spending the summer at Bourbon-L'Archambault.

Having lost his voice, a young Italian singer hanged himself yesterday in his room in the rue Rodier.

Today the funeral services were held at Joigny of Louis Landry, the regretted chef d'orchestre of the Opéra Comique, who died of wounds received in a recent automobile accident. Deceased had been for a long time the chef de chant at the Opéra Comique, but held his appointment as director of the orchestra only since last year. At the Church of Saint-Roch, where he had been master of the music, the service included a tenor solo, "Le Pie Jésus," of Stradella. All who knew the musician, and they are countless, deeply regret and mourn his untimely taking off.

Another death is that of Emmanuel Arène, dramatic critic of the Paris Figaro, who died on Saturday at Le Fayet (Savoie) at the age of fifty-two. M. Arène had been suffering some time from an attack of cerebral anemia. He was well known as a journalist, novelist and playwright. Among his plays, written mostly in collaboration with others, may be mentioned "L'Adversaire," "Paris-New York," "Le Roi." Deceased leaves a widow and one son.

The jubilee celebration of the Jena University was made interesting through noteworthy musical productions. Among the works performed were Liszt's "Festklänge," Handel's "Coronation" hymn, Beethoven's ninth symphony, Reger's "tooth Psalm," etc. Max Reger was awarded the degree of doctor of music. Other musicians formerly honored in that manner at Jena were Schumann and Hans von Bülow.

Sully Portrait for Florentines.

Vannuccini, Carpi and Giorgio Mario Sulli, were chosen by the publishers of a paper, New Music, issued in Florence, Italy, to be included in twelve caricatures of musicians for distribution as premiums to all subscribers. Sulli, Carpi and Vannuccini were the only vocal teachers selected for the group of portraits, which, although caricatures, in a way depicted the originals in some char-



GIORGIO SULLI GIVING A LESSON.

acteristic pose or gesture. The original gift pictures, measuring 10 by 13 inches, were delicately tinted, and doubtless have been framed by those who received them.

Five Sulli pupils have been accepted for the new Metropolitan Opera House chorus. The maestro will open his new studios in the Metropolitan Opera House Building October 5. He will teach there Mondays, Wednesdays and Fridays. During the month of September Sulli will be at his present New York studio, 830 Chapel street (Insurance Building), were opened yesterday, Tues-

day, September 1. Tuesdays, Thursdays and Saturdays are the master's days in New Haven. This will be Sulli's fourth season in the United States.

Mischa Elman, Violinist, Famous and Only Eighteen.

Mischa Elman, the young Russian violinist, whose marvelous successes in London, Paris, Berlin and other musical centers have placed him among the great violinists of this or any other time, will come in December next for his first American tour, under the management of Henry Wolfsohn.

Though young Elman is ranked with the greatest masters of his chosen instrument, he is hardly eighteen years of age. One of the most remarkable features of his playing is his tone, said to be glorious in richness and strength. His style of playing is essentially manly, yet he wrings the heartstrings with all tenderness and passion. Mischa Elman was born in Russia, but in that part of Russia where Russians are forbidden to enter Moscow or St. Petersburg. It was Leopold Auer, a famous violinist in that country, who discovered young Elman, while he was concertizing in the Russian interior, and Auer, who is the director of the Royal Conservatory in St. Petersburg, immediately telegraphed to the Czar that he must give special permission for Mischa Elman to enter St. Petersburg, or he would resign his position. The Czar granted Auer's request, and Elman moved to St. Petersburg, commenced his studies under Professor Auer, and four years ago started on a professional career which has startled all Europe. Now, at the age of eighteen, Elman is coming to America, and the prediction is that he will captivate the Americans just as he has the Europeans.

Goby Eberhardt's Violin System.

An American edition of Goby Eberhardt's famous book entitled "My System for Practicing the Violin," translated from the German by Gustav Saenger, has just been published by Carl Fischer, of New York. This system was explained in an article in THE MUSICAL COURIER of April 29 last.

Autumn Bookings for Cecil James.

Cecil James, the tenor, has been booked for the following autumn concerts: Richmond, Va., September 23; Spartanburg, S. C., October 12; Charlotte, N. C., festival, October 14 and 15; Greensboro, N. C., October 16. Negotiations for other engagements are pending and will be definitely settled within a few days.

Hofrat Kaim, the financial backer of the Munich Kaim Orchestra, has severed his connection with that organization.

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35 WYMOUTH ST.,
LONDON, W., August 19, 1908.

The season of the Promenade Concerts opened last Saturday evening, amid great enthusiasm on the part of the public, an audience that completely filled every part of Queen's Hall assembling upon that occasion. There was applause for the members of the orchestra, but the greatest demonstration was, of course, left for the appearance of Henry J. Wood, which must have plainly shown that gentleman how warm a place he holds in the affections of the concertgoers. The National Anthem opened the season, after which the prelude to "Lohengrin" was played. Esta d'Argo sang the "Ave Maria" from Max Bruch's cantata, "The Fiery Cross," which she gave in English, receiving two recalls afterward. Elgar's suite, "The Wand of Youth," pleased the audience greatly; Sibelius' suite, "Karelia," and aria from Tchaikowsky's "Eugene Onegin," and Tchaikowsky's "Overture 1812," were among the numbers played and sung. Tomorrow evening the first novelty of the season will be an aria entitled "Phidyle," by Henri Duparc, which will be sung for the first time in England.

Mischa Elman finds himself quite overwhelmed with engagements previous to his leaving for America. Every date is filled from September 26 until his departure for the other side of the Atlantic, and in order to accept four dates in Russia, he had to arrange to appear there between September 14 and 23. Through the Concert Direction Daniel Mayer, Mischa Elman has signed a contract for Australia for the season of 1909, opening there next August. He will return to London after his American tour, and sail from here to Australia, probably returning by way of California and the Pacific Coast in 1909-10.

The Moody-Manners season opened with "Lohengrin" last Monday, when the fine singing of Philip Brozel was greatly enjoyed. His lyric style, his excellent acting, combined to make a Lohengrin that will not soon be forgotten by the large audience present. He will sing again tomorrow evening.

The Orient has been calling for good music recently, and those who have visited India, China and Japan speak in praise of the appreciation of the audiences. Now Theodore Byard, whose recent return to the concert platform has been chronicled, has been engaged for fifteen concerts in the Orient in the near future, and will have the assistance of Jessica Rayne, mezzo soprano, and Lavadie, of Paris, as accompanist.

A letter from Venice tells of the appearance in that city of Katherine Ruth Heyman, the young American pianist,

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who gave a concert in the Lycée Marcello before an audience of friends and representatives of the press. Her numbers were some of the etudes and preludes by Chopin, a Moszkowski etude, pieces by Scarlatti, Liszt and the "Isolde Liebestod" of Wagner. She was warmly applauded, and the Italian press is loud in her praise. It is expected that she will appear during the coming winter in some of the Italian cities, and concerts now are being arranged for her in London.

From South Africa comes news of the festival tour arranged by Albert Archdeacon for this summer, the performances having been very successful. Lord Selborne commanded a state performance for August 7, and "The Messiah" was sung in Capetown on the 18th (yesterday), to celebrate the foundation jubilee of the Capetown Choral Society. Miss Perceval Allen again is the soprano soloist with the company, and they are expected to arrive back in England early in September.

Walter Wheatley is spending the summer in Italy at Lake Como, on top of the mountain at Brunate, where it is delightfully cool and quiet. Mr. Wheatley has just signed a contract to sing at La Scala in Milan for 1909, but returns to England for the season with the Carl Rosa Opera Company, of which he is the leading tenor.

A. T. KING.

Daniel Mayer, Concert Director.

The accompanying picture of Daniel Mayer, who is at the head of the concert direction that bears his name, is



DANIEL MAYER.

interesting from several points of view. The picture is taken as he appeared when presented at court, and he wears the chain and insignia of his office as mayor of the town of Bexhill, where his country house is located. In December Mr. Mayer expects to visit America, and this picture is such a fine likeness of him that he will be readily recognized. Just now Mr. Mayer is spending his holiday in the country, where he has taken a house for the summer, but in the winter he will again be in London, where he makes his home at the Hotel Waldorf.

Alonso Cor de Las will succeed Alexander Birnbaum as leader of the Lausanne Symphony concerts.

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Frank Croxton's Lecture at Chautauqua.

Even those who know Frank Croxton as an agreeable and intelligent personality must have felt surprise at the value of a lecture on "Associations of the Singer" given recently at Chautauqua, in Sherwood Hall. Action, not talk, being Mr. Croxton's forte, the manner and expression of this literary-musical treat were no less meritorious. Spoken almost without notes, drawn largely from his personal experience, and dealing with points essential to the profession, the singer's suggestions were keenly appreciated by his audience. He spoke of the influence for good or bad upon a musician associating with strong natures. He cited the wisdom of young Stock, Theodore Thomas' concertmaster, in winning that master's appreciation, in copying earnestness, sincerity, high ideal, and devotion to art, without looking for place or position. He accented the fact that one who insists upon his own choice of position, regardless of influence or tendency, seldom reaches a choice place, and still less often retains it. He referred to the aptitude of Americans to choose elevating influences and to assimilate that which improves, and cited the rapid rising into the limelight of American singers, particularly that of Corinne Rider-Kelsey, a typical American.

Mr. Croxton urged that with the new light being thrown upon the subject of technic of voice production, there was no longer the same ground for blunder and misfortune as formerly, that the best class of teachers were arriving at general principles, tangible and teachable, and that the general public was becoming aware of this. He spoke of the encouraging fact of a meeting of eight New York vocal teachers as commencement of a "Singers' Club" for the further study of this subject. He suggested that young singers join a first class city choir having a first class leader and serve a probation there, rather than the taking of a suburban position where slender ideals and bulky praise were less profitable.

Speak well of other singers, never speak falsely, and never condemn, even by manner or gesture. In professional association, even stage and operatic association, there is no reason for looking always for evidence of the newspaper and yellow book comment.

The singer or musician, Mr. Croxton said, should not expect privileges as to laxity in any sense, dress, manner, speech, money matters, friendships, anything. Neither should one ever imagine musicianship to be a secondary value in the life of men. "The height of a position depends upon the way which it is filled," he said. It is honorable, clever, wise, great and worthy, to be a worthy musician. No musician should ever set about his work, or carry it on, or lean to any practice which would lead any to imagine that the musician, if sincere, earnest, worthy, correct, was not in one of the highest ranks of life's activities. He said many more wise and interesting things, also, and won hearty applause and much appreciation. He has been invited to give more lectures during his stay in Chautauqua.

F. E. T.

Music and Matrimony.

It happened at the band concert. Several items had been played without arousing his interest, but when Mendelssohn's "Wedding March" was begun he aroused himself. "I think I know that piece," he said. "I'm not great on classical pieces, but that sounds all right. What is it?" "That," replied she, with a twinkle in her eye, "is 'The Maiden's Prayer.'" He won't have to pay the bachelor tax now.—Exchange.

The annual Netherlands Music Festival was held at The Hague in July.

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CHAUTAUQUA

CHAUTAUQUA, AUGUST 25, 1908.

"Graduating Day" at Chautauqua was drenched in music. The band led the long procession of graduates (since '82), preceded by a long procession of little girls bearing flowers, from the "Center" to the "Hall of Philosophy," where diplomas were given to the class of 1908. At the "Golden Gate," leading to the hall, the children took up the refrain as they strewed flowers by the way. An adult chorus, in special and class songs, met the students in the hall and continued the music till the band met again the dual procession, conducting it to the amphitheater, where choir, organ and orchestra punctuated the service of consecration to life work which there followed. The varying music was all under the direction of Director Hallam, who, like Mr. Morgan in Ocean Grove, was omnipresent and indefatigable.

There has been much fine organ work in Chautauqua this week. H. B. Vincent, official organist of the place, is so constantly occupied with miscellaneous concerts and

services that people are not privileged to hear as much individual performance from him as they would like. His work is marked by an artistic suavity, is plastic, alive, accented, and filled with young, happy buoyancy which the people enjoy. His admirable work in accompanying singers at long range with piano, chorus and quartet at various intervals of space, is worthy of recognition and remarkable in a young artist. By request, however, he gave an organ recital this week, playing "Hosanna," from Dubois' "Chorus Magnus"; "Slumber Song," by Nevin; "Canzona," by Wolstenholme; the "Lohengrin" Vorspiel; "Andantino," by Lemare; "Fanfare d'Orgue," by Shelley, and "The Red Slipper," by Beaumont. He has excellent technic, imagination and control of an unusually fine instrument. He will give another recital this week.

In organ recital, Charles E. Clemens, of Cleveland, formerly royal chapel organist in Berlin, played "Concert Overture," by Hollis; "Allegretto," by Merkel; selections from Elgar's "Pomp and Circumstance," Mendelssohn's "Symphonic" in B flat, Foulke's "Impromptu" in E, a Russian "Romance," by Hoffman; "Wedding March," by MacMasters; a "Festal March," by Best, and choruses from "Israel in Egypt," all in forceful and artistic fashion. George W. Andrews, professor of organ and composition at Oberlin and director of the Musical Union there, heard at Chautauqua in the early season, played again in recital, Bach's prelude and fugue in E minor; march from

"Sigurd," arranged by Gow; prelude to "Dream of Gerontius"; a "Minuet," by Dethier; "In Summer," by Stebbins; "Liebestod" (Wagner), quintet from "The Meistersingers," Guilman's "Invocation" in B flat, Bach's "Praeludium" in B, Parker's "Romance" in D, Stebbins' "Scherzando," "Angels' Farewell" from "Gerontius," Bossi's "Piece Heroique," a serenade in A flat, by himself, and movement from his fifth symphony.

The adult choir, band and soloists, including Sol Marcosson, gave an enjoyable concert this week in the amphitheater. The Sunday song service was more simple than previously, but held charming things, one a solo by Mr. Stanley, with quartet invisible; solo by Mrs. Kaler, with chorus; Grace Munson sang effectively several solos, and one of the clergymen present, a friend of the late Ira D. Sankey, requested George Oscar Bowen to sing the "Ninety and Nine." No one could have created a deeper impression by a singularly sympathetic tenor, evident feeling, and a rare capacity for making every word heard by the audience. Soloists, choir, junior choir, orchestra, organist, pianist and director did finely in the repetition of "Joan of Arc." Fluctuating conditions at this epoch deprived Mr. Hallam of even the ease of an encore. The work had to be "learned all over."

The Junior Choir also gave a concert, with assistance of soloists. "Excelsior," by Balfe; a "Boat Song," by Fanning, "The Star," by Cole; "Cradle Song," by Barnby; "Rose Song" and "Four Lilies," by Parker; "At Night," by Randegger; "The West Wind," by Barnby, and "The Soldiers' Chorus" from "Faust" were on the program, which was slightly modified. The Chautauqua band played a selection by the young bandmaster, Arthur Pryor.

Frederick G. Shattuck, as piano-artist-accompanist throughout the season's work, deserves the greatest credit, and has attracted the attention of prominent people from different parts of the country. Trained by S. P. Warren, Professor Eberhard and MacDowell, his creative genius drew from the latter a proposition to print at his own expense the student's compositions. He is an efficient organist and coach, and reached distinction as accompanist in the former Conried Opera School at the New York Metropolitan Opera House. Alert, enduring, musically dependable and sympathetic, Mr. Shattuck is one of the chief stays of the heavy musical season at Chautauqua. Personally, also, he is much admired. Four



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Kessler's technic is polished, the tone full, and he plays moreover with the spirit and manliness of feeling.—The Daily Despatch, Manchester, Eng.
His playing revealed an excellent tone and a very good sense of rhythm.—Manchester (Eng.) Guardian. 880 Eastern Parkway, Brooklyn, N.Y.

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songs from his pen are to be given here this coming week.

The names of William F. Sherwin, T. F. Seward, Lucy J. Rider, R. Lowry, Mary A. Lathbury and Mrs. L. H. Bugbee figure among the writers of special songs for the "Recognition," or graduating day. It is doubtful if the gentle souls in the processions, or even the hand itself, every member of both representing the highest standards of purity, temperance, elevation of spirit, and cultured refinement, realized that they passed through the "Golden Gate" to the drinking song from "Lucretia Borgia."

Mrs. E. T. Tobey has had much marked success in the teaching of Normal classes for the teaching of piano, in Chautauqua, that her intention is to add this as a department to her interesting piano school in Memphis, Tenn. She has taught this in classes, and by the actual lesson giving to children, followed by discussion and instruction. Many applications have come from teachers for help in exactly this direction. To this she adds the teaching of theory and insists upon sight reading for all music work. Mrs. Tobey is a born educator, trained for many years by William H. Sherwood, of Chicago, who is now accepting her pupils for his school. Besides being one of the mainstays of the Beethoven Club, in Memphis, Mrs. Tobey also is president of an amateur club, composed of forty-five of her pupils, who act as stimulus and helpers to the older body, and accomplish much good work of their own. Ysaye, Galski, Sherwood, Baxter, Perry and Schumann-Heink have been heard in Memphis, largely due to Mrs. Tobey's efforts. She hopes to have the Dresden Orchestra this season. She is much interested in the news of the unique work of Rollie Borden-Low. It is to be hoped that that artist may reach Memphis this season, as the people there recently have become deeply interested in study and reading of languages.

Frank Croxton speaks warmly of the wonderful music efforts that are being made throughout the Middle West and South. He is enthusiastic over this, urging the admirable standard that is indicated, and the exceptional talent of young music leaders, frequently engaged in business, but highly gifted musically, with ambition and powers of raising money and of organizing musical affairs. He speaks, too, of teaching capacity here. Speaking of singing for pupils, Mr. Croxton says that in general there

is too much "demonstration" by singing teachers. Better one point gained through development of imagination and ear taste, than all the parrotlike imitation, which is easier, but much less valuable.

E. B. Brian, ex-commissioner of education in the Philippines, in a lecture at Chautauqua, spoke of the unusual powers of acquiring music which the Filipinos show. They are strongly imitative, have ear, rhythm, memory and strong ambition to gain music ability. They have, above all, intensity of temperament. The commissioner remarked that in all his life he never had heard such a singing of "The Star Spangled Banner" as by children in the schools out there. It is a pity that they have not a better national song to sing for the admiration of Americans.

The "Nonsense Songs," from Liza Lehmann's new cycle, "Alice in Wonderland," have been twice given in Chautauqua this season, with hearty response from the audiences.

The Rev. John Dysart, the esteemed Episcopal rector of a parish in Mayville, an extremely gifted man, both musical and literary in taste, was a one time correspondent for THE MUSICAL COURIER. The transition was, of course, not difficult. Rev. Mr. Dysart has a sister teaching music in Cairo, Egypt, and it is his purpose to visit her there in the future. It was for his church in Mayville that the second Von Klenner pupil recital was given in this section.

Mrs. A. W. Thomas, a music lover, of East Liverpool, Ohio, is interested in Chautauqua music. Pupil of Beaver College and of private teachers in piano, Mrs. Thomas is a member of one of the committees of a Wednesday Afternoon Music Club in her town, which is doing good work. Mrs. E. M. Knowles, the president, is a harpist and organist, and a pipe organ is to go into her new house. She has a sweet voice, and is a strong and attractive influence for music good. The club has a double quartet. Mrs. John Thompson is a fine soprano; Mrs. A. C. Davis, pupil of Bloomfield Zeisler, one of the best pianists; Margaret and Elizabeth Hammill are also club singers much liked. Mrs. Allen Firk, one of the founders, is vice president. Of other musicians in the town of 30,000 and near Pittsburgh, are A. Reardon, violinist; Mrs. C. Dix, piano teacher; Prof. H. F. Laughlin, head of a choral society, which gives two concerts a year. Soloists are in demand. Mrs. Thomas is a pianist, and recently played the Schütt "Caraval," at her college in Beaver. She was an organist

before marriage. A sister, Nellie Kuntz, is soprano in a choir; another, a violinist, goes to Holly Springs, Miss., as teacher. Mr. Baker is another director in East Liverpool. The city depends largely upon Pittsburgh for musical entertainment, but has a fine theater and opera house, and "Madame Butterfly" was given there last season.

Singers from many parts of the country would do well to make their plans to spend next summer in Chautauqua, for the express purpose of improving their poor enunciation. There are departments here in phonics, so neglected in our schools and studios, for pronunciation, enunciation, reading aloud, recitation and dramatic expression (also necessary). The enunciation study would be invaluable to them and to long suffering audiences. There is no sense in singing the word "see" with the stiff mouth set for the word "who." Try it and "see" "who" can "do" "it."

There are eighty-two different kinds of song birds on the Chautauqua grounds, all song birds, too, scarcely any sparrows. The place is also free from flies, mosquitos, snakes, liquor, smoke, noise and advertising—a veritable paradise! Copyright should protect Chautauqua from the imposition of a mushroom crop of vaudeville side shows, masquerading throughout the country under this name.

"Gates" shut when the place "opens" here. They "open" when the place closes. They will open for the close on September 1.

Among the soloists at next season's Berlin Philharmonic concerts (under Nikisch) will be Carreno, Casals, Suggia (Mrs. Casals), Kreisler, Marteau, Risler and Schumann-Heink.

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STUDY WITH LISZT AT WEIMAR.

BY DR. JAMES M. TRACY.

After two years' study in the Leipsic Conservatory, attending rehearsals and concerts of the celebrated Gewandhaus Orchestra, fifty of each, three operas a week, and other concerts without number, I concluded it would be more to my advantage, musically and otherwise, to spend my third year in some other city, where some world-noted pianist resided. After making a careful survey of the various cities, I decided there was no other city that presented so many attractions and appealed to me so strongly as Weimar. Romantically and delightfully situated, among the Thuringian hills, Weimar was healthy, musical and cultured, and before all things, it was the home of Franz Liszt, the greatest of the world's great pianists, with whom it had been my ambition, for years, to study. Beside this, Weimar was known as the "Athens of Germany," having been the home of Goethe, Schiller, Herder, Lessing, Hummel, Genelli, Toepfer, and other great men.

Prof. Louis Plaidy, of the Leipsic Conservatory, had taken me to Weimar the year before, to introduce me to Liszt, saying I ought to have lessons from him before returning home to America. Unfortunately, the master was away on his vacation when we called. Dr. Julius Knorr, the noted Leipsic teacher, with whom I studied several months, also advised me urgently to have lessons from Liszt, if possible; pointed out that he drew around him all the most celebrated musicians of the world, who sought his counsel and advice, and that, in becoming one of his pupils, I would have the opportunity of meeting and learning something from associating with them; that the knowledge thus obtained would secure me respect, confidence and "business" from the American people on my return home. This advice was in perfect accord with my own desires, so I settled all my affairs, packed my few belongings, and left Leipsic forever, in search of another "Mecca" for further devotion to my chosen art.

On arriving in the very quiet, picturesque, little city of Weimar I sought and obtained pleasant, homelike rooms of Carl Teltz, 3 Fürsten Platz. Not being able to find such a piano as I needed in Weimar, Franz Bendel, a distinguished pupil of Liszt, offered to assist me in getting one at Erfurt, about twenty miles from Weimar. We succeeded in securing a fine Vienna grand, by paying \$5 a month. Notwithstanding my letters of introduction and the combined influence of three of Liszt's best pupils, with whom I had become acquainted, the master refused to receive me as a pupil. Why? Not because I was unprepared or lacked talent, but for the reason that he did not like Americans very well, for causes I was unable exactly to ascertain. In this state of disappointment and suspense I did what seemed to be the next best thing, secured lessons of Franz Bendel on the piano and of J. G. Toepfer on the organ and harmony. Meeting with a curious experience in search of Professor Toepfer's residence, I transcribe it from my notebook: "Asking the clerk at my hotel if he could direct me to Professor Toepfer's residence, I was told he knew there was such a man, but he could not tell me where he lived. The best information he could give me was that he played the organ at the city church, taught music in the public schools, and that the people considered him a great organist. With this slight information, I started out in search of this noted man, thinking it would be an easy matter to find so distinguished a person as Professor Toepfer appeared to be. Well, after tramping about the crooked old streets a whole forenoon, being directed into every conceivable street and alley, I at last found a man who directed me to the professor's house. I had previously learned that he was an eccentric, sarcastic individual, which fact caused me to approach the house rather timidly. With my heart beating presto time, I walked up to the door, rang the bell, and tremblingly awaited the result. A fine looking young woman responded, and after making known my business, she invited me to come in. She said the professor, her husband, was engaged just that moment, but bade me be seated, saying she would call him. Hardly had the door closed after her when a little, old man came in through a side door, without coat or vest, a black silk skull cap on his very white head, making him look more like a mechanic than the great musician that he was. Before he had time to greet me, his wife returned and hurried him out of the room in allegro time. Returning, she said she felt ashamed that the professor should appear before a stranger in such a working garb; that she hoped I would excuse this breach of etiquette. It seemed he had lived many years a bachelor, becoming very careless in his dress. Since she had become his wife, only a few months before, she was trying to improve his careless habits. After some moments the professor returned, looking as if he had just jumped

out of a new handbox; his wife had succeeded in completely transforming him, making him look like a gentleman prepared for a court reception. After presenting my letters and making known my business, he asked me many questions about my country; how long I had been in Germany; how long I intended to remain, and who my teachers had been. After looking over my book of exercises and remarking on its contents, he said: 'I teach harmony differently from Professor Richter; I follow in the footsteps of my illustrious master, Gottfried Weber, whom I consider the best writer on theory and harmony of music that has ever lived.' Then, turning the subject, he invited me to coffee with him, during which time the conversation drifted on to various topics—musical, domestic and political. When coffee was over he asked if I had ever played Weber's sonata in A flat, to which I replied that I had, but I had never succeeded in extracting much music from it. 'Well,' said he, 'I look upon this sonata as the very best one ever written. If you would like to hear it, I will give you my interpretation of it.' The professor then played it, and wonderfully well, bringing out all its many beauties in a way I never heard excelled. His playing added new charm to the composition, causing me to wish I could do it as well."

Under the direction of the professor, I recommenced its study, and have kept it in practice ever since. I had no idea he was such a skilled pianist as he proved to be in playing this and several other noted works for me. As an organist he was truly magnificent and grand. I heard him many times, always with rapt attention, pleasure, satisfaction and profit. I was about to begin the study of Schumann's A minor concerto with the professor, when, unexpectedly, I made the acquaintance of one who proved a valuable friend, in the person of Major von Moritz, a distinguished army officer, and a very brilliant pianist. Learning that I wished to take lessons of Liszt, he kindly offered to intercede in my behalf. He was an intimate friend of the master, and he thought he could prevail on him to receive me into his class.

The next Sunday morning I was much surprised when Bendel came to my room with an invitation from the master to attend his lesson that morning. Bendel was hilarious at the turn of affairs and wished to know how it had come about. When I told him what had taken place between Major von Moritz and myself, he remarked: "Oh, I see now. Liszt and the major have been the closest friends for many years, and whatever the major asks of the master is sure to be granted." Two hours later Bendel escorted me to the Altenburg Palace, Liszt's house. At this time the class consisted of the following members: Ratsenberger, Bendel, Pflughaupt and wife, Jungmann, Grünen, Böener, Schobellhoff, Hofmann, Bach and Anna Mehlig. Others came and went, but for reasons only known to Liszt they did not remain long, consequently I have not recorded them in my notebook. The morning I made my debut was a lovely one in every respect, and the class seemed to appreciate it, for they all looked very happy. I took unusual pains in my dress, wishing to present a good appearance and make a favorable impression on Liszt, knowing him to be exacting in such matters. The music room, situated on the third floor, was quite large, and presented rather a barren appearance in its furnishings. Two grand pianos stood in the center of the room, and there was a third one on a raised platform at one end of the room. This piano had two keyboards, and foot pedals like an organ, but detached from the keyboard of the piano. This was used by Liszt in his practice of Bach's organ fugues, of which he was a perfect master. Soon after the clock struck 11, Liszt made his appearance through a side entrance, walked across the hall and greeted the class in a pleasant, cordial manner. Then looking directly at me, as if he would pierce me through and through with his glance, he asked: "You are the American, Mr. Tracy? I am glad to welcome you to my class, and I sincerely hope you will find both pleasure and profit in your association with us." Turning to Bendel, he said: "You may begin the lesson by playing the fourteenth rhapsody." Bendel played it remarkably well, eliciting words of praise from master and associates. The next one on the program was Jungmann. He had just composed a set of mazurkas, and was anxious to have the master's opinion of them. The poor fellow had a sorry time of it, being held up five or six times before the first number was gone over. When only a few measures of the second number had been played Liszt said: "That will do, Jungmann; I would not write any more such. They may not be copied from some other composer, but are very remindful of something I have heard before. Try to do better next time; make

them more original!" A young lady from Leipsic sang two of Mendelssohn's songs very well, and being good looking we men applauded her heartily. Looking at me, the master said: "Mr. Tracy, I am informed by Major von Moritz and Bendel that you play my 'Rigoletto' fantasy. I consider it a difficult piece, and would like to have you play it for us. This is a rather trying place in which to play, but do not get nervous or excited. Play just as calmly and unconcerned as you would for Bendel in your own room." This was much easier said than done, and no one knew it better than Liszt himself. Trembling from head to foot, I sat down at the piano and waiting a moment to get calm and correct bearings, for my head was a little dizzy, I commenced the left hand octave passage, in rather an unsteady manner, but summoning all my courage and strength for the task, proceeded to the end without any serious mishaps, although the chromatic thirds and sixths were not so clean cut as I usually did them. The performance won hearty applause from the class, showing their good will and interest in helping me gain a permanent place with them. Liszt said: "Very good for your initial performance. I presume you can do better when further acquainted and less excited. Come to the regular class, which meets, for the present, every Sunday morning at 11 o'clock. I will not criticise your playing today. Let me only add that whatever music you study, do it thoughtfully, carefully and intelligently, that you may be able thoroughly to understand and bring out the author's full meaning. You have acquired good technic, which shows you received and profited by good instruction, but let me further add, technic, without sentiment, understanding and appreciation of the music studied, is of little value, and in the main may be considered worthless from a musical standpoint, therefore cultivate and reach after the real meaning of the author, that you may succeed in fully bringing out his ideas, and not yours. At the next lesson you may play my arrangement of the 'Tannhäuser' march."

Ratsenberger played a fantasy from "Le Prophete" in a strikingly brilliant way, causing the master to say, "Bravo, my boy, you did that splendidly, better than I expected. You are going to make your mark in the world. You may play the 'Don Juan' fantasy next time." Mrs. Pflughaupt, a good Chopin player, interpreted the G minor ballade in a finished, artistic way. Liszt told her she was a jewel that reflected honor on his teaching fame. Bendel and Pflughaupt played the "Tasso" symphony on two pianos in a way that displeased the master, and he gave them a severe lecture on their stupidity in not being able to grasp the beauties of this not over pleasing symphony. That closed the lesson.

I now exerted all my physical and mental powers to their fullest, for I was a real pupil of the great master. I devoted eight hours daily to piano practice, which was surely enough to bring good results, provided I had any talent and there was anything in earnest, hard work and an ambitious desire to accomplish something. I had two piano lessons a week of Bendel, one harmony lesson of Professor Toepfer, one piano lesson of Liszt. I attended three operas and two orchestral concerts every week. So altogether I had but little time at my own disposal. At the second lesson I played the "Tannhäuser" march, as the master had requested. For some reason, I did it remarkably well, receiving words of commendation from Liszt and from the class in general. Only one thing was criticised, the scales on the last page were not quite up to the tempo, and thus lacked in brilliancy to make the piece truly effective. Liszt told me to play the so called "Moonlight" sonata at the next lesson; that he would give me two weeks to prepare it. This seemed an easy task, as I had studied it with Professor Plaidy the year before. However, with such a master as Liszt, the fact of having studied it with Plaidy, or any other teacher, would not save me from receiving severe criticism. As the time approached for the lesson, I became very nervous; notwithstanding that I had the sonata thoroughly well learned, it was all I could do to keep my courage up to a point that would enable me to make a good showing of my real capabilities. I had worked hard to accomplish the technical difficulties of the composition, feeling reasonably certain that I had conquered them, but the interpretation was another thing—that was, after all, what I most dreaded, for Liszt was severe with those who failed in this respect. We had for company at this lesson Von Bülow and Herr Milda, baritone of the Weimar Opera. Von Bülow played the twelfth rhapsodie and Chopin's A flat polonaise, op. 53, both beautifully. Herr Milda sang two songs of Robert Franz most delightfully. I played the "Moonlight" sonata. Being the youngest member of the class, a newcomer, an American, Liszt took the opportunity of working off some of his characteristic sarcasm on me. After I had played a few measures he said, "Mr. Tracy, you don't seem to have much conception of this beautiful movement. It must be played slower, softer and in a more quiet, even manner. The melody is a sad and touching one, requiring deep heart feeling, and yet it must be well brought out. Subdue the accompaniment, make the melody more prominent and sustain it better. You make it too short

and staccato in effect. It requires to be sung, as a good voice would do it." When I had been interrupted seven or eight times, with the above and other remarks, he said: "Now you begin to show appreciation of this sad heart picture, and you may proceed." The second movement came in for more strictures. I played it too fast and without proper regard to the phrasing. Liszt said: "This is not a waltz, and must not be played as such." Going to the second piano, he played a few measures to illustrate his idea. Then I played to the end without further interruptions. The last movement was done without comment until it was finished. Then Liszt said: "There, your Americanism is just suited to this movement," and with a laugh shook his white locks in satisfaction at his remark. Oh, how happy I was when the sonata was over that I had not been entirely annihilated! The master told me to play the Beethoven Waldstein sonata at the next lesson. I had studied this with Dr. Knorr, of Leipzig, who said I did it finely, but every master has a different understanding of this difficult work, and therefore I felt obliged to put an extra amount of hard study on it before playing it for Liszt. Mr. and Mrs. Pflughaupt played "Les Preludes" on two pianos in a way to satisfy the master. Böner attempted the thirteenth rhapsody, but made a failure of it, and although a slight, weakly individual, he was not spared a good verbal trouncing. Bendel played the ninth rhapsody very brilliantly, and this closed the lesson.

When my turn came at the next lesson, Liszt asked: "Are you prepared, Mr. Tracy?" Seating myself at the piano, with my heart beating presto time, the master delivered the following lecture to me: "This is one of the great composer's most difficult sonatas to play and understand. It requires technical skill, a sense of the beautiful in classical music, physical endurance, strong will power and a full control of the nerves, or self possession of them. I have observed that Americans, as a rule, are in too much of a hurry, wishing to accomplish everything in a moment, therefore they do not possess the essential qualities required to make successful musicians. I have been informed, yes, know, of your ambition, perseverance and diligence, and have well grounded hopes that you possess these qualities in a sufficient degree to overcome the points mentioned. Think only of the music, do not get so nervous as to lose your self control, and perhaps you will be able to get through this composition with honor and credit to us all." With one of his peculiar smiles and a toss of his proud head, he told me to proceed. For a short time I really forgot myself, playing as if my life was at stake. The first and second movements were played through without interruption for comments. The last movement went finely, until the change of key, in the spinning wheel effect, when my head commenced to whirl, and losing entire control of my fingers, I went to pieces, but quickly recovering, I proceeded to the end without further stumbling. The master spoke kindly, saying he was sorry I had overcome the most difficult parts and should stumble just before the end was reached, but that he knew it was through nervousness. "However, you have shown me that under less trying excitement you are capable of playing Beethoven's sonatas with a good degree of musical understanding and intelligence. You may play this sonata again at some future time, when I hope you will feel so much at home you will not get nervous. Please do not feel badly over your failure today, for let me assure you, many great pianists have made grave mistakes at times, and yet have become the world's great artists. Practise the twelfth rhapsody for your next lesson." Frau von Milda, a favorite singer of Liszt's, prima donna of the Weimar Opera, sang three of Schumann's songs with rare beauty. She received hearty applause. Liszt accompanied her in a graceful, finished manner. Pflughaupt played the tenth rhapsody and was quite severely criticised for not bringing out fully its salient points. He played also Chopin's berceuse in an expressive, artistic way. Grün rendered Mendelssohn's violin concerto, which Liszt said was almost faultlessly given. Ratsenburger played the "Don Juan" fantasy, the hardest of all Liszt's piano pieces, doing it in a way to cause us all to cry out: "Bravo! bravo!" in which the master joined. Mrs. Pflughaupt played Liszt's "Campanella" and Chopin's scherzo in B flat minor, with electrical effect. Several strangers were present, but owing to the unusual length of the program, precluded their adding anything to it for the entertainment of the class. At the fifth lesson I played Liszt's fantasies, "Ernani" and "Il Trovatore," both beautiful pieces, but little known in America. Liszt said that it would be thirty years before "Il Trovatore" would be much played or appreciated; that it was one of his favorite compositions, and some day would become popular like the "Rigoletto." On this occasion Jungmann played another set of mazurkas, being more successful than with his first ones. Liszt told him he had improved, that if he continued to improve in the same ratio awhile longer he might some day be considered quite a composer. Grün played a Spohr violin concerto, but it was old fashioned and not at all interesting. Bendel played the thirteenth rhapsody for the second time, and was highly complimented. Mrs. Pflughaupt played the black

key study and the "Storm," No. 12, of Chopin's etudes, op. 12. Böner rendered Liszt's fantasia, "Massaniello," in rather a shocking manner. Liszt said he possessed much talent, but no physique to carry it out. The poor fellow died of consumption before I left Weimar. Anna Mehlig, who had been absent several weeks, was in her place, and gave the sixth rhapsody fairly well, and this closed an uneventful lesson.

When I played the twelfth rhapsody for Liszt, he said: "This rhapsody requires an intimate knowledge of Gypsy character and their mode of life. They are a wild, roving people, extremely musical, but their songs and dances must be heard and seen to be known and understood, as they are entirely different from any other people. I lived among them for several months, expressly to study their melodies and learn their characteristic ways, that I might be able to make use of them in my rhapsodies. Of course, this may appear strange to you, and you must not take it to heart if I seem needlessly severe in my remarks to you." The first measure of the introduction brought me trouble. I did not make the principal note strong enough. The grace note was not short or decided as it should be. "Te Ta! Te Ta!" and he stamped and shouted so fiercely I was frightened out of my wits. "These melodies are fiery and strong, and you do not grasp them," said he; "you have no conception of their meaning. Your playing lacks vitality and force. In fact, you seem to have no idea of the beauties contained in this, my most famous piano composition. Let me show you!" Standing at the second piano, the master demonstrated phrase after phrase, until I thought he would break every string in the instrument. When he had directed the whole piece, he said: "Mr. Tracy, to give you a still better understanding of this complicated work I will call on your colleague Ratsenburger to play it for you; he thoroughly understands and plays it in a way to satisfy my ideas." Ratsenburger then played it, and wonderfully well, too, having passed through the fiery ordeal of Liszt's scathing remarks, and he had thoroughly mastered its difficulties. This lesson was a terrible one for me to swallow and overcome, but I took the medicine and survived. Madame Leutner, prima donna, and Herr Bertram, baritone, of the Leipzig Opera, each sang two songs and the famous duet from Mozart's "Don Juan" ("La ci darem") in a finished, captivating manner. This somewhat relieved the heavy load of mortification hovering over me from the castigation I had received. Bendel rendered Chopin's E minor concerto, accompanied on a second piano by Pflughaupt. They did not do it very well, causing the master to make some more stinging remarks. A young man from Frankfurt played the second rhapsody, and "Woodland Whispers," of Liszt, fairly well. He received some comments and advice from the master. All the pupils were glad when the lesson was over, and some of them commented bitterly on the severity of Liszt, calling it personal and excessive.

The next lesson was an important one, in that Ratsenburger played for the last time. He did two pieces, the thirteenth rhapsody and the Chopin A flat polonaise, and both so well as to need no criticism. David and Grütz-macher, of the Leipzig Gewandhaus Orchestra, were visitors. They each played a concerto which had been recently composed by them, and desired Liszt's opinion. I liked Grütz-macher's cello concerto the better of the two, but the majority of the students favored David's violin work. Pflughaupt played the A flat ballade and the berceuse of Chopin, receiving no special comments. Mrs. Pflughaupt played three Chopin studies, the one in thirds, the C sharp minor, op. 25, and the "Storm," No. 12, op. 10. I played the sixth rhapsody. Anna Mehlig played the eleventh rhapsody and "Hark! Hark, the Lark!" which closed the lesson.

On one occasion we had a visit from two very distinguished Berlin musicians, Joachim, the violinist, and Tausig, the equally noted pianist. Joachim played the Beethoven violin concerto, accompanied by Liszt. Unnecessary to say, it proved a remarkably fine treat. Tausig contributed Chopin's A flat polonaise, playing astonishingly well. The students awarded him applause and "bravos" without number. The handsome contralto of the Weimar Opera, Fannie Harkness, sang three songs of Mendelssohn, Schumann and Lachner. She was accompanied by Liszt. The master said he knew that all the fellows wanted the privilege of accompanying the beautiful Fräulein, and to prevent jealousy and duels he thought it wise to do the accompanying himself. We all laughed, and Fräulein blushed crimson, although it did not prevent her from singing the songs most charmingly. "After all," said Liszt, "it takes a man like me to bring out the fine qualities of this handsome Fräulein's singing and make her successful. If any of you boys had accompanied her she would have failed," and he laughed and shook his long hair. This caused "the boys" to look and smile at each other, while the master chuckled in his sleeves at our discomfiture.

A very important occasion was when Rubinstein played Liszt's ninth rhapsody and a study in sixths of his own composing, not published at that time. The rhapsody was strikingly, grandly rendered. The study so interested Liszt that he asked Rubinstein to let him try it. "When I was

in my prime," he said, "I considered no one could excel me in playing sixths." Taking the manuscript, he sat down to the piano and actually played the study a shade faster than the composer himself had played it. The students expressed great surprise at this wonderful feat. "Why," said Liszt, "I have played more technical exercises than all you seven fellows put together. My father stood over me with a rod and compelled me to practice ten to twelve hours every day for years. Talent may have something to do with my playing, but let me assure you hard work has done much more for me. As you all know, my days of incessant practice are over, although I have some remembrance and the fruits of it left, as you have seen."

Another important occasion was when Liszt, Singer and David played a trio from manuscript, composed by Brahms. Liszt seemed to make the largest number of mistakes, continually crying out, "Pardon, meine Herren, pardon!" When the trio had been played through, the severe scathing it received was beyond description. The composer and his music were sent down into the lower regions. I thought then and still think that if the artist had played the music properly it would have appeared more attractive. Such is the willful cruelty, sometimes, of the world's greatest artists.

My turn to play at the class came often, and it taxed me beyond my strength to keep up the amount of practice necessary to accomplish the tasks given me. I told Liszt it would be necessary for me to take a rest. "Yes," he said, "I am going to take one myself." Liszt said he was to be gone six weeks, and during that time he wished me to practice Schumann's A minor and Chopin's E minor concertos. I might possibly include Beethoven's G major concerto also, he added. When I asked where my vacation was to come in, he said: "Retire not later than 9 o'clock every night; sleep till 5, take a bath, dress, eat a light breakfast, and practise till 12. Then visit the parks, commune with nature and the birds till 5, practise two hours more, go to the opera or visit friends as your inclination dictates. If you comply with these instructions, I guarantee you will not only get rest, but also accomplish the concertos I suggested."

When Liszt returned from his vacation, the class was small at the first meeting. Bendel, Pflughaupt and wife, and myself were the only members present. Liszt asked me if I had followed his advice. "Yes," I answered, "strictly." Laughing, he called on me for Schumann's concerto. I had it well learned with Bendel, for an orchestra, at the second piano. I commenced to play it, but was stopped in the second measure. "Herr Tracy, don't you know those dotted notes ta, ta; ta, ta! should be strongly accented? Please begin again; you seem to know it all right, but fail to bring it out." Every few measures he would sing out, "Louder!" "Softer!" "Clearer!" "Steady!" "More expressive!" etc. This was kept up to the end. Bendel and Pflughaupt both played one of the master's compositions, receiving words of praise for their good work. Three weeks later I played the E minor concerto Chopin, with Bendel at the second piano. It received severe criticism, but was free from sarcasm.

Liszt was much sought after and consulted by the most renowned artists of Europe, composers, pianists, violinists, cellists and vocalists alike, all acknowledging him master. Whenever any of them were in attendance at the class lessons, as was most always the case, they were generally asked to contribute something of their specialty in the art. Most of them were willing, indeed, sought this opportunity. It was certainly valuable to them to play and sing for such a master and his class of young aspirants for fame, and it was equally valuable to the young men as object lessons, which they were only too glad to receive, and to profit thereby. I consider that the opportunities offered of seeing, hearing and knowing all the various musicians and artists were of vastly more consequence and benefit than the actual lessons recited, although these were highly educational and beyond price. Without doubt, Franz Liszt was the most learned, best posted, all around musician that has ever lived. While on some occasions I thought him harsh and unkind in his remarks, yet for reasons only known to himself, Liszt was in the main extremely kind and lenient with me, especially when I consider what some of the pupils received. I presume the friendship of Major von Moritz, which I possessed, often prevented my being humiliated, together with the fact that all my pieces were thoroughly learned under Bendel before they were recited to the master, another main cause of his forbearance in my behalf. Be that as it may, I had no cause for complaint, and have often offered up my most sincere thanks for the favors I received. I could fill a book with things said and done, but think what I have written sufficient to understand the nature of Liszt's famous lessons.

To correct a few wrong impressions spread about, let me say that prior to 1862 the lamented Dr. William Mason and myself were Liszt's only American pupils. After that time I have no means of knowing who his American pupils were. Liszt lived in Rome from 1862 to 1874, spending only short vacations in Weimar during that time. After his return he continued to live in Weimar up to the time of his death, and, no doubt, had many American pupils in his large and international classes.

MUSIC IN THE MIDDLE WEST.

Mrs. W. T. Moore, a Wellesley scholar, carried to the presidency of Christian College, Columbia, Mo., the traditions of a good music course as essential to education. All pupils entering the musical department of Christian College are required to pass upon fundamentals. Two years of harmony, one of history and one of analysis are requirements for completing piano courses. For violin, organ and voice work requirements are equally high. Vocal pupils must have piano proficiency. Ensemble classes are obligatory, and standards for material are high. Literary attainment and brain culture are enforced. The privilege of singing in local choirs is extended to worthy vocalists. The college has an orchestra and chorus; student recitals and concerts are given, and good artists are brought there. Dramatic study is of infinite value to the music students. Normal, organ and postgraduate courses supplement regular work. A pipe organ, two concert grand pianos, a bowed floor, improved chairs and acoustics, are features of a large auditorium. The library has many music works.

J. Emory Shaw, dean of the music faculty in Christian College, himself has been college president at Kee-Mar; has been abroad; is a music scholar, composer and instructor. The best sympathy exists between him, T. Carl Witmar, of Stephens College, in Columbia, and W. H. Pommer of Columbia University music. It is the intention to unite forces for producing a festival next spring. A beautiful roof garden in this college frequently is the scene of dramatic, musical or operatic performances. People, generally, should know more about the admirable culture, the facilities, the material and manner of study, the phases of improvement in recent years, and the correlation of literature, art and oratory with music in Western colleges and universities.

Frederick Root, the Chicago musician, in a recent issue of the Christian Science Sentinel, protests in strong and earnest manner against talk and chatter during the playing of the organ in church. The wonder is not so much

that Christian churches, generally, have left this necessary protest for the Christian Scientists to make, but that the Scientists themselves should have waited so long to register so just a complaint. It is impossible to get enjoyment from organ playing (almost) anywhere, on account of the flagrant practice of talking through music, in church and out of it. A regular training in this "enormity" is given by organists themselves, in the character of "playing out" music usually adopted, and which is a loud, bold, slapdash defiance to any mind to hold a single thought over from the service. However dull he may have been during service, the (frequent) organist, on the closing words, pulls out all the stops, all the pedals, and part of the floor, and becomes a maniac of noise, stirring up staid people (who have sat like stones for an hour) into a shop counter gable assembly, forced to the screaming point by the organ, and altogether creating a rasping, discordant effect that is anything but devotional, not to speak of being far from civilized or artistic. The question is, Should people ever talk while music is being played, and should musicians ever play anything while people talk? We cannot educate people to a certain course of conduct, and then expect them to act differently, at times.

Houston (Tex.) has a live musical element. An operatic club there. Mrs. William Christian, president, has been giving opera in a park in the open air. The president and Mrs. Hyde Jencks, vice president; F. K. Dorrance, stage manager, and F. Dexter, opera manager, hope by this initiative to encourage the study of opera during the winter.

Mildred Kivlicks, daughter of Judge Kivlicks; Lucille Johnston, a beautiful girl of sixteen; Celeste Allison; Mrs. Armstrong, a high lyric soprano, and Bradley Keinbraugh, a young man six feet tall and with a full bass voice of good quality, are some of the promising students in Mrs. Hyde Jencks' school. This is another Southern musician who recently has advanced her music studio into a

"music school" to include violin, piano, and the rudiments and art of music. She would like collaboration by professors in this project, and seeks correspondence to that end. Address 1539 Jackson avenue, Houston, Tex.

Frances E. Clark, director of music in the Milwaukee schools, president of the music department of the N. E. A., is at Angola, Ind., but soon leaves for Salt Lake City on a flying visit. She will find there splendid school music accounts, result of the efforts of William A. Wetzel, one of the strongest leaders in this line.

The names of T. Carl Witmar, of Columbia, Mo., and Gwylm Miles, of St. Louis, should be added to the list of talented Eastern musicians who have made their homes in the Middle West and are there doing big service for music. It is doubtful if admirers of the art of Mr. Miles will permit him to remain away from the concert field. He is receiving inducements to return to it.

The Lincoln (Neb.) University music school has a regular school of opera. One hundred and two patronesses form the list of reference for a Terre Haute conservatory of music.

Ralph Baldwin, the organist, director and teacher of Hartford, Conn., head of the Northampton (Mass.) Institute of Pedagogy, is mourning the loss, by death, of Lyman L. Wellman, for years his friend, and an associate in the Northampton work. Mr. Wellman had singular success in the Institute work and in the schools and other music in Northampton. A large circle mourns Mr. Wellman's loss and sympathizes with Mr. Baldwin.

Sight singing, theory and harmony, dramatic expression, normal training for future teaching, public school music work, now appear upon the curriculums of college and university music work, and many schools of music are adopting the new features. "Vocal language" is another feature to which attention is being called. This means, let it be hoped, that the enunciation of singers may some day become intelligible. Singers' total unconsciousness of the maimed condition of their word formation is the greatest obstacle to results in this line.

Charles Galloway, the St. Louis organist, by his admirable address upon choir and organ music at the recent Missouri State Teachers' Association, in St. Louis, has attracted wide attention, and the paper has been extensively quoted. Many are seeking light upon this important department of music art. Mr. Galloway is a devoted instructor of his instrument, and to such an extent that it is impossible to induce him to take a vacation. He prefers his work to any type of play.

Friends of Alys Bentley, director of music in the schools of Washington, D. C., will sympathize with that musician

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in the entire loss by fire of a charming summer home in Chateaugay, near the lake of that name in Northern New York, and where she, with a friend from the capital, had formed the nucleus of a valuable summer school. The work and patience of years by the young people has gone into the home. It was on the point of becoming their very own this summer. A large and happy party were in the house at the time, and Miss Bentley narrowly escaped with her life. Everything save faith, hope and love are lost to the little colony. They have the sincere sympathy of a large circle of friends.

Many Western cities, the N. E. Association at Cleveland, and the Chautauqua Assembly, were this summer charmed by Miss Bentley in a unique form of illustration of the possibility of dramatization of music by children, taken from a series of books upon which she now is engaged, and which showed to advantage her beautiful voice, dramatic and instructive gifts and unusually winning personality.

Soule College, Murfreesboro, Tenn.; Daughters' College, Harrisburg, Ky.; Columbia and Spartansburg, S. C.; Vanderbilt College, Nashville; Madison Institute, Richmond, Ky.; Mary Nash College, Sherman, Tex.; Hamilton College, Lexington, Ky., have music departments. Music is to be included in work of the proposed National University, at Washington, D. C.

Musicians going away for the summer make a great mistake in not going to the small trouble of having their MUSICAL COURIER forwarded to them. This costs nothing save a little forethought, and may mean much in their prosperity. No matter where their stopping place may be, for work or for play, a MUSICAL COURIER correspondent

is sure to be on the ground. Music work and music workers are certain of attention, of publication, and of consequent certain wide circulation. However slight this may be, it is the source of pleasure and satisfaction, of extension of interest and acquaintance, and is frequently copied and commented upon far and near. Friends and strangers are brought into and kept in touch with the musician's interests, and unexpected results are possible. By leaving the paper at home to be read on return, the immense amount of collected matter is hastily coned or driven aside by the pressure of the opening season. Valuable opportunities are lost, and, what might have been a lift out of routine, now appears but as a regret. The papers usually disappear upon the first day of appearance during the summer and the chance of seeing what may there be concerning one is slight. Getting back numbers is both uncertain and troublesome, and meantime the point of interest is closed over by daily activity, and further opportunity is lost. Furthermore, summertime is a period in which splendidly helpful artistic educational or biographical articles are published, something impossible during the stress of regular season activities. All departments are the losers by not seeing their paper regularly. And why not? Simply through the spirit of improvidence and neglect of small anticipations, which is one of the weaknesses of musicians, through lack of training in that direction. Nothing is gained and much lost to the profession by this "slack" inefficiency of intellect. Have the paper forwarded—always. F. E. T.

Gregor, director of the Berlin Komische Oper, announces that he will have a Wagner Theater in Berlin, in 1913, to be devoted solely to productions of that master's works.

Florence Turner-Maley Home.

Florence Turner-Maley is home after a four months' sojourn in Europe. During the London season, Mrs. Maley sang at a number of drawing room musicales, after which she made automobile tours in England. She sang twice at Bradford, once for the benefit of the Bradford Hospital and once for Mr. and Mrs. Thomas Gaunt, prominent residents. While in Paris, Mrs. Maley stayed at the home of Senator and Madame Raul Fruchier, where she met many brilliant people and where for two months she heard not one word of English. Mrs. Maley sang a number of times in Paris, delighting all by the sweetness of her voice and method. This month the soprano will fill engagements at Larchmont, N. Y.; Palenville, N. Y., and Manasquan, N. J. She will reopen her New York studio in the Saxonian, 601 West 136th street, September 28. Among her successful pupils are Bessie Wynn, who was the Prince in "The Wizard of Oz"; Antoinette Perry, leading woman for David Warfield, in "The Music Master," and Edith Thompson, who is known as an accomplished choir singer. Mrs. Maley brought back with her a highly complimentary letter from her old master, Bouhy, of Paris.

The basso of the Wiesbaden Opera, Braun, has been engaged for the Vienna Opera.

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune



PHILADELPHIA, August 29, 1908.

The Philadelphia season of grand opera by the Hammerstein forces now is assured. This is the final verdict given by Oscar Hammerstein. Since issuing his last circular letter, subscriptions for seats have been coming in at a rapid rate and the success of the enterprise is assured. This decision, so fortunate for Philadelphia, has been predicted in these columns for some time and the assurance was given to Mr. Hammerstein that he would have ample support here as soon the wealthier people began to return to the city after their summer outing.

THE MUSICAL COURIER is not an architectural review. Still, it may interest some to know that the roof is on the Philadelphia Opera House. The large steel girder for the proscenium weighs 23 tons, and it was quite a sight to witness the seventeen horse truck bring this immense affair to the Opera House from the railroad station. When it arrived, huge cranes already were in place to hoist it to the roof, and in a few hours it was resting in its place. The girder is 65 feet long.

Just one more paragraph about Hammerstein. The announcement has just been made that he desires to found a Conservatory of Vocal Art and Acting in the new Opera House. If he can find public spirited Philadelphians to direct such an undertaking, he will put at their disposal class rooms and a hall with stage for practice and performances. These apartments are all a part of the Philadelphia Opera House.

The twenty-third year book of the Combs College of Music has just been issued. This takes the form of a handsome book of seventy pages, bound in heavy felt material, illustrated with halftones of seventeen members of the faculty, as well as with numerous pictures of the recital halls, class rooms, offices and dormitories. While there are some changes in the teaching force of the college, the heads of the principal branches remain as before, Gilbert Reynolds Combs superintending the piano department; Henry Schradieck, the violin; Stanley Addicks, organ; Charles M. Schmitz, vocal; Dr. Hugh A. Clarke, theory. As described on page 52 of the year book, students of the Combs College of Music are entitled to a number of courses at the University of Pennsylvania with-

out extra charge, as the Combs institution is affiliated with the University. These courses include French and German, as well as several English courses. The roster, showing the exact division and classification of the work the students, are expected to do is very interesting. A new feature of this book is a list of some 150 graduates of the institution, who now hold positions of prominence.

The Willow Grove musical season is nearly over. September 7 will be the last day of Sousa's Band Willow Grove engagement. During the past week the weather has been bad for outdoor music, but the audiences have been large, in spite of the unfavorable cold and rain. The music has been exceptionally good at the Grove this year. The Theodore Thomas Orchestra was delightful, although in some respects a first class band gets the best results in outdoor work.

The other park bands have been playing good music this year. The Fairmount Park Band has been making a name for itself for some years, and the Municipal Band improves every week.

Martin Krause's Brilliant Pupils.

The Misses Adamian, pupils of Prof. Martin Krause, the eminent Berlin piano pedagogue, and one of the pillars of the famous Stern Conservatory, recently have been playing with gratifying success in Leipzig, Munich, Frankfurt, Stuttgart and Geneva. The critics of the principal papers of these cities are unanimous in praising the performances of the youthful artists. The criticisms are herewith quoted:

Particularly in the "Variations upon an Original Theme," by Berger, and Liszt's "Concerto Pathétique," the pianists proved themselves to be unsurpassed artists. They showed perfect unity in ensemble and interpreted the works in a masterly manner.—Leipziger Abendzeitung.

The pianists Hélène and Eugénie Adamian had an enormous success in their concert in the Conservatory.—La Suisse, Geneva.

The two young pianists, Hélène and Eugénie Adamian, offered in the C major concerto of Bach and Wilhelm Berger's "Variations on an Original Theme" for pianos, a perfection of technical ability

and musical knowledge that was a thorough enjoyment.—Musikalische Rundschau.

The well-constructed program promised a very interesting evening, and as the Misses Adamian proved themselves very clever and musically well equipped pianists, the pleasant expectations were fully realized.—Münchener Neueste Nachrichten.

Unalloyed enjoyment was offered by the sisters Hélène and Eugénie Adamian in a concert for two pianos. In ensemble and in individual proficiency the young ladies showed themselves to be eminent artists. It is indeed a pleasure, in this somewhat neglected branch of two piano concerts, to meet once more performers of unquestionable artistic ability.—Volksblatt, Stuttgart.

The two pianists stand today well up on the musical staircase and perform their tasks in a decidedly musical manner. Their ensemble is especially remarkable.—Cannstatter Zeitung.

Yesterday evening the sisters Hélène and Eugénie Adamian introduced themselves to the concert public as performers on two pianos, and offered such a finely interwoven and well-balanced ensemble that the two instruments seemed as one. There was nowhere exaltation of virtuosity, no faltering in the rhythmically complicated passages, but always a perfect agreement between the players.—Neues Tageblatt.

In strong contrast to the Berger Variations was the mood of the Liszt "Concerto Pathétique," beginning in deepest sorrow and leading on to victory and triumph. The young pianists understood how to differentiate between these radically different moods and brought them out in a masterly manner to the audience.—Frankfurter Musik und Theater Zeitung.

It was indeed a pleasure yesterday to notice how clearly worked out was the performance of the pianists, how finely the intentions of one conformed to the other and how the important was separated from the incidental and brought to notice. When one considers, beside the dazzling though solid technic, the richly colored, modulated touch which compassed strength and delicacy, the interpretations, so remarkable in view of the youth of the performers, the precision and grace of the rhythm and the attractive personalities shown in the young ladies and their playing, one may well promise this duo success in artistic endeavor.—Schwäbische Merkur, Stuttgart.

The ensemble of the young pianists left nothing to be desired in freedom of thought, finesse in dynamic values and perfect understanding.—Württembergische Zeitung, Stuttgart.

The entire program, played from memory, showed a full understanding, faultless rhythm and technic, and decidedly spiritual individualities. The effect of the remarkably clear performance was thrilling.—Journal de Genève, Geneva.

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George Anderson, Pianist.

There is a musician in Sacramento, Cal., who has had a rather unique career, although yet a young man. At the start George Anderson's playing attracted attention—so much, in fact, that he was besieged by pupils to instruct them. Gradually his recitals were fewer, so filled was his time, and at last George Anderson realized that there was a wide and practically unfilled field for the truly scientific teacher of piano; that practical training is difficult to be had, and that to develop an all round musician—and this he distinguishes from the average student turned out today—the individuality of that pupil must be taken into account. He believes a man's music is what he is, and works accordingly. He endeavors to make each one an independent worker, because, as he once said: "I have no patience with that teacher who is satisfied with mere imitative work." He hates display or "show work" resorted to by many teachers. An admirer of George Anderson's teaching says: "This man loves teaching as I have never before seen it loved, and makes the pupil love his work as pupils seldom do, and fills them with a fondness for music of the best kind."

He does not allow them to feel that there is such a thing as drudgery connected with the routine from pupil to artist, but inspires them to love the road that leads them upward.

The necessary equipment for becoming this man's pupil is only that of common sense. "Every one has music within himself," says Mr. Anderson. He succeeds, as few teachers have, in getting the pupil to apply this common sense. He soon awakens in the pupil thought, perception, taste, feeling, originality and enthusiasm, all of which, added to the physical drill, is bound to make the practical musician of one. As for good tone qualities and quanti-

ties, these depend, so Mr. Anderson thinks, as much on proper physical conditions of hand and arm as good singing depends on the health. That to fully insure those proper conditions a certain control over the playing muscles should be acquired before going to the piano. Independent musicianship should be the desired thing to be acquired, and this man believes that theoretical and practical training should go hand in hand. Mr. Anderson has formulated a course consisting of ear training, harmony, keyboard harmony, musical forms, history in lectures, and such like, for which he charges only a nominal sum, and proceeds to make such course obligatory for all who study piano with him. This the earnest student is glad to do, as he sees it is of immense value to him in his work.

During the year Mr. Anderson gives six or eight recitals, when the pupil plays his regular lesson work, or the pieces he has given attention to during the year. These he considers of more value to students than the average public recital, when only one or more compositions have been worked up, exclusive of all else, but these come later, when the pupil is sufficiently advanced, and not until then.

In the choice of teaching material, Mr. Anderson is eclectic. He thinks the public should know Bach as a technical developer, aside from other things. He likes the French school, but thinks that such writers as D'Indy, Debussy and Fauré, for example, do not generally appeal to the student until he has developed more or less appreciation of what might be termed subtleties of atmosphere, tone color, harmonies, and such. He feels that Debussy and D'Indy do not always attract the student's ear at first. He believes in diversity, and works accordingly for breadth.

George Anderson was graduated from the New England Conservatory of Music, was a student of George W. Chad-

wick, Louis Elson, and others, and taught in Boston with marked success prior to going West. He was connected with one of the best schools in Cleveland, Ohio, where he studied organ with the noted Clemens, and finally repaired to the Pacific Coast, where he has since been actively engaged in teaching. Next season Mr. Anderson has sufficient inducement to do some teaching in San Francisco. The West already feels this man's influence. Pupils, once prone to turn Eastward, now remain in the Far West to study. He is the kind of man who inspires his pupils, not only to better playing and better teaching, but to living better lives. His views on life generally stamp him as the individualist, and for this he is none the least the romancer. He is not a plodder, but a progressive musician who believes that to be the true artist he must expand in all directions. His pupils rise to a new plane of vision after working with such a teacher, and the West is the gainer for having him.

WYLYNA B. HUDSON.

Henschel-Burritt Studios.

William Nelson Burritt will open his Carnegie Hall studios September 15, when Mr. Burritt will receive and register pupils for the season. Mr. Burritt, who is well known in this country and in Europe as a teacher of great ability, honesty of purpose, and a voice builder who has placed before the public many beautiful singers, will devote his time to his private teaching as in the past, reserving some hours for the preparing of work for Georg Henschel, who will be associated with this unusual studio work during the months of January, February and March of 1909.

The management, in bringing these two most able men together, offers a new and unequalled opportunity to the student world to accomplish the greatest results in the shortest time.

Realizing that the earnest efforts on the part of a student should merit a commercial value and knowing that thorough musicianship is an absolute requisite if a singer would have such value, the management has arranged with the most successful theory and sight reading teachers in New York to take charge of such necessary foundation work.

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That singers shall become fine musicians as well as finished artists is the aim of these studios.

Pope Pius X has decided to build a large organ in St. Peter's, Rome.

Klose's "Isebill" is to be done at the Leipzig Opera next season.

The Heidelberg Conservatory had 184 pupils during 1907-08.

The Vienna Opera reopened August 18 with Beethoven's "Fidelio."

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EMMA CALVÉ, THE PEERLESS PRIMA DONNA.

From the night of her debut at the Metropolitan Opera House, in New York, Emma Calvé has had the American musical public at her feet. Her ravishingly beautiful voice, her remarkable gifts as an actress, her beauty and her magnetic personality, united in presenting a picture at once alluring and fascinating. The Americans, so often pronounced fickle by Europeans, have remained steadfast in their great admiration for the peerless Calvé. It matters not whether Calvé is to sing one of her numerous operatic roles or sing in concert, the magic of her name is sufficient to attract an audience that will tax the capacity of any theater or opera house.

In recent years, there has been no prima donna, or for that matter no singer of the sterner sex either, who crowded the huge Metropolitan night after night. Whatever Calvé might elect to sing, be it Carmen, Santuzza, Mignon, Marguerite, Anita, or Ophelia, it was all the same to the public that idolized her. Neither did her legion of admirers care much which tenor or baritone was cast with Calvé; the public wanted *her*, and seemed illogically indifferent about who else appeared with her.

No imaginative writer of fiction could portray a work more captivating than to write a novel and make Emma Calvé the heroine of the story. While much of Calvé's success is due to honest effort, more of the glories she has achieved are the result of good fortune that seem decreed by the gods themselves.

Emma Calvé, half French, half Spanish, is descended from a prosperous and cultured family. She was born in that picturesque and romantic region, near the Pyrenees, in the south of France. Carefully reared, as the daughters of good families in her country, she was secluded in a convent when her father died. Soon she realized that she was not destined to lead the life of a conventional young lady. The premature death of her father was followed by reverses, and so the gifted Emma knew that she must face a world in a more serious role than that of a society belle.

Possessing a rarely lovely voice, and rarer still, dramatic instincts, it was not long before the dark eyed beauty found herself in Paris studying with Rosina Laborde. As a pupil, Calvé endeared herself, from the first, to her famous teacher, and thus the progress was rapid. Even in her student days, Emma Calvé was a young woman who captivated everybody by her goodness, as well as through her gifts of voice and personal beauty. Such a combination of heart and head is not often found, and the life of the woman shows that she has made the most of her talents.

Madame Calvé made her debut at the Théâtre de la Monnaie, in Brussels, as Marguerite in "Faust." Her debut in Paris, at the Opéra Comique, was made in "Chevalier de Jean," but the greater triumphs came a few years later, in Italy, and also in Paris, when the young prima donna aroused the listeners to tears by her

wonderfully realistic portrayals of Santuzza (a role she created) in Mascagni's "Cavalleria Rusticana." Equally wonderful were her performances of Carmen. After the exacting Parisians heard Calvé in the roles of Carmen and Santuzza they elevated her to first rank, and she has been their idol ever since. But Calvé is not an artist of limited repertory. Because she succeeded in making her presentations of certain roles more real than any other singer who had attempted them, the public went on for several years demanding to hear her in but half a dozen parts, when she could just as well have appeared in sixty.

It was due to the good judgment of the late Maurice Grau that Americans first heard Emma Calvé at the Metropolitan Opera House in New York. She made her debut there in 1894, and her fame spread like lightning. To hear that luscious voice, to behold the woman, was a privilege that no opera-goer ever missed. The fever to hear her in concert was equally great, for she was equally charming; indeed, in evening dress, one really saw more of the woman as she is than when she essayed one of her operatic heroines.

Now that Americans are to have the privilege of hearing Calvé in concert another season, it may interest many to know that the prima donna will sing some of the principal arias from her repertory, in addition to old and modern French songs. No singer in this country or Europe has more triumphs to her (or his) credit. The coming concert tour of America will be the third Madame Calvé has undertaken. She will again travel in royal state, surrounded with every luxury and care required to preserve the health and voice of a great artist. As heretofore, Calvé will have an excellent supporting company.

As a woman, Madame Calvé has endeared herself to a wide circle of friends, both in this country and the Old World. Her charities are munificent in extent, and in carrying on her good works she manifests that wisdom that is nearly divine in administering her wealth so that it will not pauperize, but help and uplift her wards. Children are the special protégés of Madame Calvé's bounty. Many a young woman and many a young man in France today owe their ability to support themselves and others in comfort to the timely assistance given by the great prima donna.

When Madame Calvé retires from her professional engagements she goes to her estates in the South of France, where her chateau, one of the most beautiful in Southern Europe, attracts the attention of travelers from far and near. As a hostess Madame Calvé is ideal, for she is a woman too well bred and by nature too kindly to inflict any of her interests upon friends or guests. As a woman she has no fads, beyond a love for outdoor life,

her motor car and her poor. It has been said that Madame Calvé is deeply interested in things occult, and if this be true, it is but the manifestations of a mind truly religious. No one can study the life of a woman like Emma Calvé without being impressed by its sublime purpose, for by her art she has elevated millions, and the wealth created through her art has enriched thousands.

Madame Calvé's tour will open in Canada, October 9, and will include the principal cities of the Dominion and the United States. She will be accompanied by two artists of distinction, Brahms den Berg, the Dutch pianist, and Karl Klein, the young American violinist. The tour is under the management of John Cort and Louis Blumenberg.

Madame Trotin Advocates the Standing "Do."

Madame C. Trotin advocates the standing Do, like Dr. Blitz, and not the movable Do, about which musicians have been debating. Madame Trotin will receive pupils at her Carnegie Hall studios, after October 1, in theory, sight reading and ensemble singing. She will have day classes and also night classes for working people. Half rate tuition is offered to wage earners who join the evening classes. Madame Trotin is a thorough teacher, filled with zeal for her pupils' progress and love of music. Up in Walton, N. Y., where Madame Trotin passed the summer, she and her young daughter gave a recital several weeks ago. An extract from the Walton Reporter refers as follows to the affair:

Madame Trotin played in a most artistic way, showing exquisite sentiment, taste and delicacy, a program devoted to modern composers of all countries. An unusual feature of the musicale was the appearance of Madame Trotin's seven-year-old daughter. The child sang with a sweet, clear voice a group of children's songs and showed already a very decided artistic temperament carefully trained by her mother, who teaches her after a method of sight singing in which she is a specialist. Both artists were highly appreciated and warmly applauded.

Berthe Marx-Goldschmidt played a new piano work with orchestra recently in Saragossa, Spain. It is a "Spanish Fa'taisie," by Ricardo Villa, and is said to be very brilliant and effective.

Il Mondo Artistico, the Italian music paper, is not in favor of the operatic trust formed there recently, and expresses its opinion that La Scala and the Ricordi publishing firm will not join the venture.

"The Festival of the Violets," a new opera by Brand Buys, is to be done at the Vienna Volks Opera next fall.

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A New Appeal to Teachers of Singing.

Vocal teachers now scattered far and wide, but looking forward to the beginning of a new season, will be interested in a new circular which has been issued by the National Association of Teachers of Singing. During the summer thousands of copies have been mailed to teachers, doctors, elocutionists, clergymen, public speakers and others interested in voice culture and the preservation of the voice. The National Association of Teachers of Singing will be two years old this coming November. It is controlled by an executive board, of which Hermann Klein is the chairman, Anna E. Ziegler the treasurer, and Arthur de Guichard the secretary. Other members of the board are: Herbert Wilber Greene, Victor Harris, Katherine Evans von Klenner, Isidore Luckstone, E. Presson Miller and Oscar Saenger.

The circular reads as follows:

This Association was incorporated in November, 1906, with the following objects, as set forth in the Act of Incorporation:

"To establish a Standard of Vocal Instruction for building and developing the voice upon natural principles such as were employed by the old Italian masters and such as are recognized today by the medical profession as beneficial to the preservation of the vocal apparatus; to encourage and effect co-operation among Teachers of Singing for the protection of their interests and for the establishing and maintaining of such standard; to grant certificates of proficiency to teachers of singing according to such standard; to procure Legislation fixing the qualifications and requiring the Registration of Teachers of Singing; and to effect the foundation of a National Normal School for the training of Teachers of Singing, and the foundation of a National School for American Singers, scientific and artistic."

The Association presents herewith its first definite and comprehensive prospectus to the profession in general and the public at large, to both of whose interests its best endeavors are devoted.

The first important step taken by the Association was to centralize its administrative powers in an Executive Board, elected from representative teachers, members of the Association.

Since its election a year ago the Executive Board has met fortnightly, sometimes more frequently. Every phase of the work confronting the Association has been the subject of the Board's most careful deliberations.

The feeling on the part of the Executive Board that the Association must answer those in the profession who are not yet members has prompted it to take a broad view of the present requirements on which all bona-fide teachers of singing can meet as to a platform. Ever conscious of the vast scope comprehended in the Act of Incorporation, the Association recognizes the claims of the profession generally as also those of the larger public, who will be glad to rely upon it for their protection.

The time has now arrived when the singing profession (teachers and exponents of the Art of Singing) and the public (doctors, heads of families, pupils and others) should co-operate with the Association towards the attainment of its aims.

An exhaustive review of the state of the Singing Teachers' Art throughout the country has led to the very decided opinion that any scheme for examinations to be applied to the profession in general, as now composed, would be premature and might be misunderstood. The consideration of any such scheme has therefore been adjourned to a future time, when the Association shall have accomplished work of more immediate urgency.

The medical profession has long been aware of the lasting damage done to the throat and larynx, those most delicate organs, by ignorant and unskilled teachers whose only stock in trade is a very little musical and vocal knowledge (if any) and a large amount of assurance. It is no exaggeration to affirm that in the forty-six States of the Union many thousands of promising and excellent voices are every year ruined beyond repair.

Unfortunately parents and pupils themselves are often unable to discriminate between good and bad teachers. It frequently happens that they apply to some self-styled "professor of vocal culture" who, beyond having a fair voice or the ability to play the piano passably and the possession of a few text-books, has had no proper training, no skilled experience, and who possesses none of the qualifications necessary for the successful practice of the Singing Teachers' Art.

The first work of the Association therefore is to create a vast national movement to put down this state of things; to make sure that the teacher has a knowledge of his art and the ability to impart it; to make the Art of Singing respected both in the Art and in the Teacher; to protect the public's throats from the attacks of unqualified "professors" and to preserve to America's homes, to the Church, to the Concert platform and to the Operatic Stage the thousands of American voices that are now ruined annually by incompetent teaching.

The Association proposes to achieve this by operating in two parallel lines simultaneously: from above, by obtaining State Legislation in every State in the Union that will subject all teachers to laws similar to those governing the admission to practice of doctors, lawyers, engineers, architects and others; and from below, by creating a Normal School for Teachers which will begin by training teachers how to teach, not by this, that, or any other method, but how to teach without damaging the natural gift of voice and its organs, which every voice student must possess *ab initio*.

To achieve all this, a work of gigantic proportions and of universal benefit, the Association urgently solicits the help and co-operation of all who are interested in voice (voice health and voice cultivation); co-operation as members of the Association for the dissemination of propaganda and the obtaining of public support and political interest.

The Association consists of three classes or categories of active members: (1) Teachers of Singing who reside within a fifty-mile radius from the Borough of Manhattan, pay a yearly subscription of ten dollars and are entitled to the full benefits of the Association's work, attend all general meetings, particularly the monthly conferences on the Singing Teachers' art and other kindred subjects, have the right to vote and to receive all literature issued from time to time by the Association. (2) Teachers of Singing who reside without that radius are known as National members. They pay a yearly subscription of only five dollars on account of the difficulty they labor under to attend meetings; but they enjoy all the privileges of class 1 and have the right to vote by mail. (3) The third class, that of Associate Members, has been created for all those, not Singing Teachers, in sympathy with the interests and aims of the Association, and the hearty co-operation is earnestly solicited of

doctors, lawyers, clergy, actors, singers, heads of families and pupils, all—in short—who are interested in the preservation and cultivation of the voice, both for singing and speaking. Associate members pay a yearly subscription of three dollars. Their privileges are similar to the other categories, but they have no voting power.

Another class of members exists, known as Patron Members, comprising all those singers of national and international fame who approve of the aims and actions of the Association, and who endeavor by their public support to convince the world at large that such a movement is necessary for the preservation and development of the Nation's voices.

Those who have already joined our ranks as Patron Members are David Bispham, Signor Bonci, Signor Caruso, Andréas Dippel, Emma Eames, Geraldine Farrar, Mary Garden, Johanna Galski, Louise Homer, Lillian Nordica, Signor Scotti, Marcella Sembrich, Madame Schumann-Heink and Madame Tetrazzini.

With the sympathetic support and example of this galaxy of leading lights among the greatest singers of the present day, all bona-fide singing teachers will surely lend their aid as active members in this movement.

A cordial invitation is extended to everyone interested in the use and preservation of the voice (particularly singers, speakers, doctors and teachers) to assist in the Association's work by becoming a member of the Association in one of the above categories, in order that the practical work of obtaining Legislation and inaugurating the Normal School for Singing Teachers may be actively and persistently pursued.

CHARTER MEMBERS.

Adler, Christine.	Kleumer, Katharine von
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For further information address the secretary, Steinway Hall, 107-109 East Fourteenth street, New York City.

A Letter From Gustav Hinrichs.

METROPOLITAN OPERA HOUSE,
NEW YORK, August 28, 1908.

To The Musical Courier:

I notice in your issue of August 19 an inquiry: "Has Del Puente, the baritone, ever sung Mephisto?" I am in the position to answer this most affirmatively, as Del Puente was the baritone in my grand opera company in Philadelphia and New York for seven consecutive seasons. He has sung it many times and always with his usual fine success; in fact, I declare him to have been one of the best Mephistos of his time, which does not date so very far back.

May I add another line or two in correction of an error which I found in the second Leipzig letter in your issue of August 26? In it I find prettily told a narrative of the meeting of Humperdinck and Constantine Sternberg on board of the steamer sailing for Italy. In it Sternberg is quoted as having said to Humperdinck: "I produced your 'Hänsel and Gretel' first in America." This is a pure invention, as Mr. Sternberg never produced any opera anywhere. The first time "Hänsel and Gretel" was given in English was in Daly's Theater, New York, under Seidl's direction, and the first original production in German took place at the Academy of Music, Philadelphia, under my own direction; Mr. Sternberg had nothing to do with it whatsoever.

Respectfully yours,

GUSTAV HINRICHS.

OBITUARY.

Antonio Pastor.

Antonio Pastor, or "Tony" Pastor, as he was called, died at his country home in Elmhurst, L. I., Wednesday night, August 26, aged seventy-two years. Pastor was the son of a musician, and that is one reason why he is entitled to have his obituary appear in a musical paper. He is also worthy of this respect for several other reasons, and one of them is that he was the man who made vaudeville respectable in this country. Pastor began his career as a boy singer in temperance meetings. He had a sweet voice, was a natural singer, and had he been trained no doubt he would have taken a more lofty artistic course than he followed. However, the course was decent and consistent. When Pastor first gave vaudeville performances few fastidious men and no respectable women ever went to such places. But Pastor saw an opportunity to give high class vaudeville performances, and he immediately prohibited drinking and smoking, as a foundation for his reform. The public quickly responded to the innovation and Pastor soon became a rich man and a respected theatrical manager. It was Pastor who first introduced Helen Leonard, and not thinking the name catching enough, he promptly renamed her "Lillian Russell." Others who have become famous in the musical and theatrical worlds received their first encouragement from Pastor. The deceased manager and singer was born in New York City, and he was sincerely attached to his native place and people.

Beverly B. Tilden.

Beverly B. Tilden, eighteen years ago well known in English society, died recently at the age of forty-seven at Innisvale, his beautiful country home near San José, Cal., not far from San Francisco. Ill health had rendered him an invalid for the past seven years. The life of Tilden was crowded with romance and adventures. His father was the late Col. William Tilden, of New York, a millionaire varnish manufacturer. Beverly Tilden, though born in New York, spent most of his life in England, where his wealth and talents speedily brought him into notice, particularly in musical circles. It was he who introduced Madame Nordica to the concert world, and predicted the success of Alice Nielsen and other operatic stars. He numbered among his friends Beerbohm Tree, Henry Irving, Sarah Bernhardt and Sibel Sanderson. The walls of the Tilden mansion at Innisvale are covered with autograph photographs, most of them inscribed to "My dear friend, Bob Tilden." Madame Nordica's photograph bears the inscription: "In memory of my first success."

Fanny Edwards Clifton.

Fanny Edwards Clifton, formerly a contralto singer, died at her home in Yonkers, N. Y., Friday, August 28, aged sixty-five. The deceased was the widow of Henry Clifton, who also was a singer. Mrs. Clifton was born in England. She is survived by three sisters and two brothers.

Augusta Cottlow in a Runaway.

Augusta Cottlow, the pianist, who is spending her summer at Marlboro, N. H., had a thrilling experience last week, while driving with her mother over the country roads. Automobiles are not over plentiful in that section of New Hampshire, and when an especially large and speedy racing car rushed past the unsophisticated country horse which the Cottlows were driving, there was trouble at once. Although quickly distanced by the automobile, the horse seemed to make up its mind that it would at least make an effort to get the monster, and started in pursuit with the bit between its teeth. Fortunately for the Cottlows, Miss Cottlow, who was driving, is the possessor of a strong pair of arms—acquired by years of practice on the piano—and by exerting every ounce of strength which she possessed, she managed to keep the horse to the road and from dashing them both into the thickets which lined it. Luckily the road was clear, and after running for two miles, the horse was gradually brought to a standstill. Unlike her mother, Miss Cottlow treated the matter as a joke, and remarked that she had really enjoyed the experience.

Gustav L. Becker Among the Tourists.

Gustav L. Becker, the pianist and teacher, was among the American tourists who arrived home from Europe last week. While abroad, Mr. Becker investigated the latest method in piano technic, but, according to his reports, he will not be obliged to make any radical changes in the method he has used successfully for years.

Reginald de Koven was among the musical celebrities at Bar Harbor, Me., last week.

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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year
 GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

WHERE are the pupils of yesteryear?

LONDON Musical News inquires: "Ought children to be taught Music?" Ask them. The answer will be decisive.

THAT ominous silence is the sound of American piano manufacturers engaging American artists for tours this winter.

HAMMERSTEIN is to add a conservatory of music to his Philadelphia Opera, so the latest Thirty-fourth street bulletin says. Hasn't he trouble enough?

"PRINCESSE D'AUBERGE," the opera by the Antwerp composer Jan Blockx (produced there in 1896), will be heard at the Manhattan Opera this season.

THE Strand Magazine tells us: "Music is a key that unlocks the door to a beautiful country." Without wishing to appear unromantic, it strikes us that a first class ticket to Lago Maggiore or California will do the same.

THE Times says that New York restaurants pay over \$1,000,000 yearly for their dinner and mid-night music. Judging from the samples we have heard, we should say that the New York restaurants are being overcharged most outrageously.

THOSE large, flat spots on our earth, plainly visible from Mars, are the heads of musicians who have been to Europe this summer, and now are telling their poorer colleagues at home how bad it is for business not to go abroad every year.

THE MUSICAL COURIER officially declares the season of 1908-09 to be open. Now let every musician bag what he can. It is a fair race with an even start. And let us all resolve that the devil will catch the hindmost. Are you ready? Go!

THE recent running away of a woman from a tenor makes one think that perhaps those women are mistaken who run after tenors. At any rate, the reversal of the usual process pleased some normal persons even while it jarred the one deserted.

MEMBERS of women's musical clubs who are seeking themes for their essays this coming season ought to try some psychological subjects like "Gratitude Among Musicians," "The Just Musician," "Singing and Jealousy," "The Vocal Teacher Without a Method," "The Ideal Accompanist" and "The Musician's Bank Account."

"CAT played piano and scared burglar away," reads the headline over a sensational news item in one of the New York dailies. At last, men and women must realize that the underrated feline tribe is a match for human skill when it comes to playing a mechanical piano. Will future advertisements of mechanical pianos read: "Even a cat can play them"?

THE European cables, last week, sizzled with operatic news and sensations. One of the reports sent across the Atlantic for the purpose of astonishing Americans was a story telling of Mary Garden's feat in climbing Mont Blanc attired in men's clothes. Perhaps the person who wrote the story thought a lady ought to make the ascent up the highest point of the Alps arrayed in a ball gown.

THE advent of another big orchestra for New York, with Gustav Mahler as the musical director, has called forth no end of discussion and denunciation. Some of the objectors are frightened, others merely angry. These mortals seem to forget that this is a free country and that New York is the metropolis thereof. Even the staid New York Times voiced its apprehension on the musical prospects for the advancing season in an editorial entitled "Threats

of Too Much Music." Nonsense. New Yorkers never have had a surfeit of good orchestral concerts. No one will weep if some of the inferior concerts are discontinued.

LOUIS C. ELSON, one of Boston's real music critics, in a lecture on Mendelssohn, delivered recently at the Old South Meeting House in that city, alluded to the felicitous Felix as "the Tennyson of music." The lecture contained many other good things—so many, in fact, that a resume of it will be reprinted in the next issue of THE MUSICAL COURIER.

IT is reported that Lilli Lehmann will open a studio in New York after she returns from her concert tour this coming winter. This may be just one more rumor that must be denied a few months hence. Years ago it was stated that Materna, another German prima donna, was coming to America to teach, but she never came, and probably such a thing as a permanent residence in New York never was even considered by her.

NEW YORK turned into a fête from early morning until late at night, and all because some American men won athletic games at a recent contest in England! When will New Yorkers become sufficiently interested in art to go out of their way to honor an American composer, singer or pianist who has achieved glory in the Old World? Recently an American woman composer returned to her native country after having her works performed at public concerts in London and Paris. The New York papers did not even announce the home coming of this gifted woman. Columns and columns were devoted in the last Saturday and Sunday papers to the parade and other particulars concerning the American athletes.

THERE is a good deal of fuss in the New York morning dailies about a foreign opera singer named Labia, and the space scribes are breaking their heads as to whether she will sing at the Metropolitan or the Manhattan. What's the difference? As far as we can remember, Labia has been singing in Berlin without startling the very musical public and critics of that city, and unless she has improved sensationally during the past three weeks or so, there really is no occasion for all this pother and herculean effort to lash our local opera lovers into a fine frenzy over the "Countess" Labia. The title must have come at the same time as the sensational improvement, for in Berlin the lady was content to be known as "Frau" or "Madame" Labia. Incidentally, she is a good singer and a good actress. Why not introduce her to the New York public on that basis?

NEWSPAPERS from Tréboul, Finisterre (France) tell that Arthur Hartmann was painfully injured while trying to rescue his "Strad." from the burning Chateau St. Yves, where he was a guest at the time when the conflagration started. The guests were asleep and the cry of "fire," on the part of the servants, startled everyone into a frenzy of fright. The host, hostess, and all their friends were safe on the lawn when Hartmann's absence was noticed. Two footmen dashed into the blazing building to rescue him, when the violinist emerged, his hair singed, his clothes smoking, his face begrimed, but his beloved "Strad." tucked safely under his coat. Hartmann's arms, neck and legs were found to have been licked by the flames and he was hurried to a hospital, where the doctors pronounced his injuries to be a matter of a fortnight's cure. The owner of the Chateau said to the bandaged Hartmann: "My friend, does your neck hurt?" The artist smiled through his pain as he replied: "Yes, but it would hurt me more were the neck of my fiddle burned."



CATSKILL MOUNTAINS, August 30, 1908.

While wandering over this legend ridden locality and following Rip Van Winkle's own path through the woods, I emerged suddenly into the open and found myself on a plateau, facing a clean looking white mountain hotel, commanding the sort of view that lucky tourists go all the way to Switzerland to see. As I looked over the magnificent living map spread out for miles, and thought the thoughts which everybody has thought who ever stood on the ledge before the Catskill Mountain House, I heard the sound of a piano behind me, and the melody that floated out from one of the upper windows of the hotel was the principal subject in the first movement of the Brahms D minor concerto. It was not the work being played that caused me to listen and wonder—although the selection was strange enough in such a place—but the way in which it was played. Limpid, honeyed tone, pearly passage work, infallible technic, and lovely, subdued coloring were sufficient to reveal the master hand even if the dignity and breadth of the phrasing had not in themselves been of a quality to tell the expert ear that it was listening to no ordinary player of the piano. I went to the desk of the hotel and inquired the name of the pianist who communed so wondrously with Brahms in the clouds on the Catskill mountain tops. I was told, and on hearing the name I strode straightway to the room whence issued the seductive sounds. I knocked and, in answer to a "Come in," I entered. "Discovered," said Rafael Joseffy, rising from the piano. Now we all know what we will hear him play for us next winter.

Ellen Terry is writing about herself in various magazines, and very good writing and reading it is. In a sketch called "From Lewis Carroll to Bernard Shaw" (McClure's Magazine) Miss Terry told some interesting tales about musical people, with these passages worth quoting:

The present Princess of Wales, when she was Princess May of Teck, used often to come to the Lyceum with her mother, Princess Mary, and to supper in the Beefsteak Room. In 1891 she chose to come as her birthday treat, which was very flattering to us.

A record of those Beefsteak Room suppers would be a pleasant thing to possess. I have such a bad memory. I see faces round the table—the face of Liszt among them—but when I try to think when it was, or how it was, the faces vanish. Singers were often among Henry Irving's guests in the Beefsteak Room—Patti, Melba, Calvé, Albani, and many others.

I once watched Patti sing from behind the scenes at the Metropolitan Opera House, New York. My impression from that point of view was that she was actually a bird. She could not help singing. Her head, flattened on top, her nose, tilted downwards like a lovely little beak, her throat, swelling and swelling as it poured out that extraordinary volume of sound, all made me think that she must have been a nightingale before she was transmigrated into a human being. I imagine that Tetrassini, whom I have not yet heard, must have this bird-like quality.

The dear, kind-hearted Melba has always been a good friend of mine. The first time I met her was in New York at a supper party, and she had a bad cold, and therefore a frightful speaking voice for the moment. I shall never forget the shock it gave me. Thank goodness, I very soon afterward heard her again when she hadn't a cold, and she spoke as exquisitely as she sang. She

was one of the first to offer her services for my Jubilee performance at Drury Lane, but unfortunately she was ill when the day came and could not sing. She had her dresses in "Faust" copied from mine by Mrs. Nettleship, and I came across a note from her the other day, thanking me for having introduced her to "an angel." Another note sent round to me during a performance of "King Arthur," in Boston, I shall always prize:

You are sublime, adorable, ce soir. . . . I wish I were a millionaire—I would throw all my millions at your feet. If there is another procession, tell the stage manager to see those imps of Satan don't chew gum. It looks awful.

Love.

MELBA.

I think at that time it was the solemn procession of mourners following the dead body of Elaine who were chewing gum, but we always had to be prepared for it among our American "supers," whether they were angels or devils or courtiers.

If Ellen Terry thought to know a singer by her speaking voice, there is another author who has a surer means of identification. In a story called "The House of Music" (McClure's Magazine, September) Gertrude Hall says: ". . . Pearl Wharton-Duprez, whose habit of facing the world as an audience must have found its way into her features; she was recognizable at sight for a singer." There is another marvelous character by the name of Snell, "who was engaged to play common accompaniments and tune the pianos."

Who that saw it will ever forget the classical advertisement of some years ago in the New York World: "Wanted—At a Coney Island restaurant, a pianist who can open oysters."

It struck me while reading Balzac that he must have been inordinately fond of music. Here are some musical mentions I culled from his best story, "The Magic Skin":

In the gambling room description at the very beginning: "The evening is a harmony or chorus in which all take part, to which each instrument in the orchestra contributes his share."

When Raphael leaves the gambling room after having lost his last louis: "The gambler mechanically gave up the tally, and went downstairs whistling 'Di tanti Palpiti' so feebly that he himself scarcely heard the delicious notes."

In describing Raphael's portrait of Christ: "For this work of Raphael's had the imperious charm of music."

One of the guests at the orgy: "Then there was the self appointed critic who admires nothing, and will blow his nose in the middle of a cavatina at the *Bouffons*, who applauds before any one else begins, and contradicts every one who says what he himself was about to say."

At the orgy: "Only the loud voice of wassail could be heard, a voice made up of a hundred confused clamors, which rose and grew like a crescendo of Rossini's."

Conversation at the orgy: "Malibran has lost two notes in her voice." "No, sir, she has not." "Yes, sir, she has." "Oh, no!"

The end of the orgy: "The alternations of sound and silence bore a distant resemblance to a symphony of Beethoven's."

In Raphael's story: ". . . the dark broodings charmed away by music. I breathed my sorrows forth in melodies. Beethoven or Mozart would keep my confidences sacred."

Raphael's description of his room: "There was room for a bed, a table and a few chairs, and beneath the highest point of the roof my piano could stand."

Of Pauline: "Sometimes I heard her young laughter, or the rich tones of her voice singing some canzonet that she composed without effort. And often my Pauline seemed to grow greater as music flowed from her."

Of Foedora: "She came toward us with a gracious smile and a musically uttered compliment."

In conversation with Foedora: "The view of the lake of Bienne, some music of Rossini's . . .

these things alone have power to carry me back to the divine heights of my first love."

Raphael to Pauline: "My piano is one of Erard's best instruments, and you must take it."

Of Foedora: "I often used to go with her to the theater. Love utterly absorbed me as I sat beside her; as I looked at her I used to give myself up to the pleasure of listening to the music, putting all my soul into the double joy of love and of hearing every emotion of my heart translated into musical cadences. It was my passion that filled the air and the stage, that was triumphant everywhere but with my mistress. . . . I used to scan her features and her eyes, imploring of them some indication that one blended feeling possessed us both, seeking for the sudden harmony awakened by the power of music, which makes our souls vibrate in unison; but her hand was passive, her eyes said nothing. . . . She was not listening to the music. The divine pages of Rossini, Cimarosa or Zingarelli called up no emotion, gave no voice to any poetry in her life; her soul was a desert."

Raphael to Pauline: "Ah, the music of Rossini was as nothing compared with these words."

Foedora in her room: "She pulled a cord energetically till the sound of a bell rang through the place; then, humming a few notes of 'Pria che spunti,' the countess entered her room. . . . I exerted every power of my soul to catch the sounds. Higher and higher rose the notes; Foedora's life seemed to dilate within her; her throat poured forth all its richest tones; something wellnigh divine entered into the melody. There was a bright purity and clearness of tone in the countess' voice, a thrilling harmony which reached the heart and stirred his pulses. Musicians seldom are unemotional; a woman who could sing like that must know how to love indeed. . . . She seemed to listen to herself, to experience a secret rapture of her own; she felt, as it were, an ecstasy like that of love. She stood before the hearth during the execution of the principal theme of the rondo, and when she ceased her face changed."

Raphael to Foedora: "'You have a very beautiful voice.' 'You have never heard me sing!' she exclaimed, starting involuntarily with surprise."

"Imperfect sybarites" in Paris: ". . . this sort of person, after a drinking bout, is very much like those worthy bourgeois who fall foul of music after hearing a new opera by Rossini."

At the Théâtre Favart: "'What has that fellow done to be so rich?' asks a poor law student who cannot listen to the magical music of Rossini for lack of a 5 franc piece." ". . . 'In the interval before the second act of 'Semiramide' Raphael walked up and down the lobby.'"

The Lake of Bourget: "Both harmonies and dissonances compose a scene for you where everything is at once small and vast."

At Raphael's home: "Delightful music, from unseen players in the next room, drowned the excited tumult in a torrent of harmony."

It appears, then, that Balzac was very fond of the music of Rossini.

Somebody up here in the mountains said to me yesterday: "In Germany we learn to sing; in France we learn how to sing." That's terse, but not entirely true. Some one else wrote aptly several years ago: "German singers are all right when they are kept in Germany." I believe I wrote it.

LEONARD LIEBLING.

—♦—

To a music teacher, the saddest words of tongue or pen at this season, are: "I regret that my children will be unable to resume their lessons this fall."

Russian Instruments of the National Type.

ST. PETERSBURG, Russia, August 10, 1908.

The Russian people, from prehistoric time, were marked by great musical abilities and had a good many national songs (some of these national Russian songs, that is, the tunes, may be heard in East India), and instruments, some of which are still in use among the Russian peasantry. These musical instruments we received in a very undeveloped, rough form, the cause of this fact being hidden in the peculiarities of Russian history. From the era of baptism during eight centuries, the clergy were prosecuting any and every national music, owing to the fact that most of the Russian songs, as well as dances, were the reminiscences of the idolatrous, heathen, pagan times, as some of the songs were the ritual ones. The national songs and musical instruments were named by the clergy as the "instruments of the devilish corruption." During the reign of Peter the Great another blow was given to the national music by the influence of foreign fashion, which had such an effect that during more than two centuries Russian national instruments and songs became quite out of fashion and were made the objects of derision. A mere word—Balalaika—the French spelling) became the synonym of anything unmusical. These two centuries were the time when Russian society was despising everything national, and it is only in the era of emancipation, the second half of the nineteenth century, that the national feeling arose and the nation started collecting the still existing remnants of Russian musical antiquity.

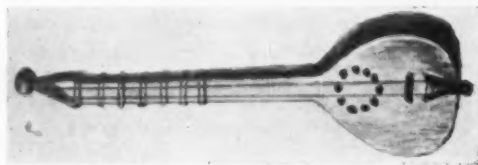
Many people busied themselves with this work, and the way they performed what most undoubtedly should have been done by the people themselves showed that the people were not sustained in their musical development, from the historical causes above mentioned. Indeed, in addition to the musical instruments common to the whole of the civilized world, every people have their national orchestras, formed of national instruments; for instance, the Italians have trios of mandolins, the Spaniards the various guitars, the Germans an ensemble of zithers, and so on. The only exception, until the eighties of the last century, were the Russians; notwithstanding their better musical talents and abilities than those of some western Europeans, a fact that may be easily proved by the comparison of our national music, which is infinitely better than that of some western neighbors.

The restoration of the ancient Russian instruments was done exclusively on the basis of the examples which were found in circulation among the people, whose identity of type with the real ancient ones was proved by comparing them with the descriptions and drawings found by the historians and archaeologists. Everything doubtful was thrown away; on the contrary, anything peculiar, such as the appearance, the tuning and the method of playing, was strictly preserved in the modern, or, as we say, "cultured" instruments, which are built with the modern improvements. For instance, the parts of the instruments are well proportioned, better wood is taken for the body and pegs, and the strings are made of better material. Above all, the greatest attention was paid to the theoretical correctness when producing an ensemble against the tune for the sake of following the laws of musical science—harmony, counterpoint, and so on.

I. DOMRA.—This instrument was known to the Assyrians and ancient Egyptians. From the east, during the middle ages, it traveled to western Europe, where the domra became the prototype for the lutes, guitars, mandolins and mandores. Into Russia the domra was introduced by the Mongols and became quite a common instrument, which was

played at first mostly by "Skomoroch," the kind of traveling musicians who were busy as much with music as with robbery, theft and magic. This was in the sixteenth century. The Russian domra had two strings tuned in fourths and was played with a plectron, as is the mandolin. The archaeologist gives us three kinds of domra, viz.: (1) domrischko, that is, the small domra; (2) domra; (3) domra basistaia, or domra basso. These three domras were played evidently in ensemble together, as it is known that the "skomorochi" (the plural of "skomoroch") when wandering, had domras with them as well as other musical instruments. At the courts of Russian Tsars of the sixteenth and seventeenth centuries there were living, as the permanently employed, several "domrotchey."

The drawings represent the Russian domra of the seventeenth and eighteenth centuries.



No. 1.—Ancient Domra.



No. 2.—New Domra.

number to six species of the domra, so that now in the great Russian national orchestra we have: First, domrischko, or domra piccolo; second, domra malaia, or small domra; third, domra alto; fourth, domra tenore; fifth, domra basso, and sixth, domra contralto. All of them are of the same type. The improved domra has three strings, because the specimen from the Viatka government has this number of strings. The accord is the national one, each string tuned in fourths. The domra is played with the plectron, like the mandolin.

II. BALALAICA.—Under the religious persecutions the domra was degenerated into balalaika. For a long while the balalaika kept its round shape

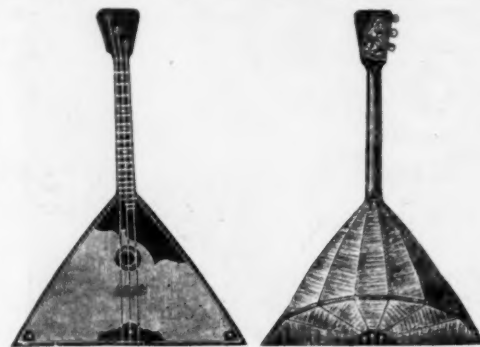


No. 3.—Balalaika.

of body and its plectron, but afterward, that is, from the end of the eighteenth century, under the influence of the lack of any culture, it gradually deteriorated and its original qualities began to disappear. At the beginning of the nineteenth century the balalaika at last attained the three edged shape of body, as the easiest to be built, and the most ancient way of playing was adopted, viz., without plectron, but giving the vibration to the strings by the two finger tips, and moving the wrist.

As you will see, the instrument has thin metallic

strips for the same use as in guitars and mandolins. The accord is in fourths. The improved balalaika



No. 4.—Balalaika—Front and back.

is now in five sizes: First, balalaika prima; second, balalaika secundo; third, balalaika alto; four, balalaika basso, and five, balalaika contrabass. So now a full balalaika orchestra is created.

III. GUSSLY—GOOSLEE (German and English spelling).—The ancient Russian gooslee was played by vibrating the strings with the right hand and wrist, while with the fingers of the left hand the sound of the strings not wanted was deadened, or stopped. Afterward, from the fourteenth century the kind of gooslee, widely spread in the eighteenth century, was different from the primary one. This second one had the appearance of the horizontal harp, with metallic strings, which were tuned chromatically. When playing, the pizzicato method was used. Both kinds of gooslee are restored, the newest one (still to be found in the villages) and the most ancient one. The only change is that the method of deadening the strings not wanted with the left hand fingers now employs a special little pedal for the purpose. Also further improvement is on its way to be effected, that instead of deadening the non-wanted strings, the strings wanted will be lifted up to be put in play. These two species of gooslee give the special very charming shade to the play of the great Russian orchestras, and, I think, might even be played separately, like the harp—the tone is clearer and the instrument easier to play.

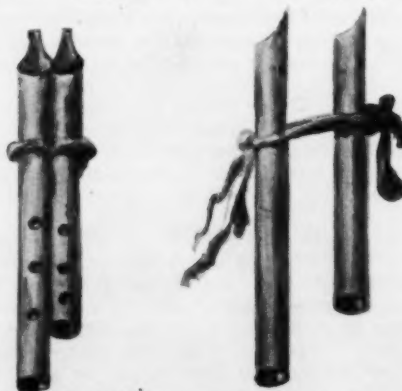
IV. SVIREL.—This is one of the most ancient of musical instruments, especially famous in the Greek, the so called double flute of Pan. Through Byzantium it was brought to the Russian people and is now in common use there among the peasantry of the Government of Smolensk, being absolutely forgotten and obsolete in the whole rest of the world.



No. 5.—Svirel.

Svirels are tuned in fourths and played both together by the same player at once. They are very necessary for the accentuation of the movement and give to the ensemble much tone and richness.

V. JALEIKA OR DUDKA.—This is one of the most ancient of wind instruments, evidently well known to the Slavonians, in that very remote time when they formed part of the other Aryan tribes. The other peoples of Western Europe gradually



No. 6.—Jaleika—double flute of ancients.

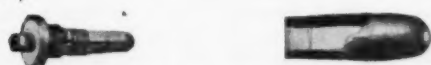
changed this instrument into the clarinet and its varieties. The great Russian orchestras have the *jaleika*, with the only innovation that the holes are situated chromatically and stopped with valves. The shape is the same as that of instruments which



Government of Vitebsk.



Government of Tver—Bréika-Jaleika, two "cultured" examples.



No. 7.—Jaleika, various specimens.

even now may be found among the peasantry. The philology of the name of the instrument "*jaleika*" shows the quality, the shade of its tone. The word "*jaleika*" is the imperative mood of the verb "*jalet*," which means to regret, to be sorry for, to pity, to have pity, to be compassionate, and to like, to love—whence the character of Russian love, sad, near to pity. The instrument is used episodically, as in the leading or the responsive movement.

VI. BUBEN.—Is the same everywhere and was introduced to the orchestra under the advice of the Russian composer, M. A. Balakireff.



No. 8.—Buben.

Besides the above instruments, there are seven *gudok*, the bow instrument, a kind of violin with three strings, the body being like the mandolin. It is not used much, as its tone is not original and sounds like that of a very bad violin. Although the brass instruments were known in ancient Russia, we do not have them now, as not a single example reached us. The descriptions of the ancient writers give the idea that they were very like the tubes and trombones of different sizes. Very likely they were the same as used now by Sarts and other Mongol tribes of Russian Turkestan. The great Russian national orchestra now is the best of national orchestras, as it has every kind of instrument for pizzicato and the wind instruments, the kettle-drum, being of earth, that is, the lateral section—the tone is better than ordinary kettledrums, because the sound goes from the diaphragms and from beneath, out of the embouchure of the inner funnel.

Besides the variety of the instruments, they also have the good quality that the technic is quickly learned. The playing is very easy and musical effects may be attained in quite a short time. Notwithstanding the simplicity of the technic, the most complicated things may be performed, but certainly the best use of the instrument is for the national music, which cannot be played on other instruments as the national ones execute it.

It is probable that in January, 1909, one of the great Russian orchestras, with the conductor Vassily Andreeff, will start for a tour abroad and will give concerts. It might be that the United States of America would also be visited.

Vassily Andreeff was one of the originators of the restoration of the ancient Russian national musical instruments, the promoter of the idea. Now the sale of "*balalaikas*" exceeds 65,000 per annum in St. Petersburg and above 250,000 per annum in the rest of Russia.

J. MAXIMOFF.

LUCK in his operatic venture keeps pursuing Oscar Hammerstein. Now fashionable society has received an invitation to witness a *Salome* dance at the summer home of one of the social leaders. Thus, unconsciously, advance agents are working to arouse a new interest in the Wilde-Strauss opera when it is presented at the Manhattan Opera House next winter. Doubtless, the first performance in that house will be attended by some of the ultra fastidious persons who were "horrified" when the opera was given at the Metropolitan Opera House. Society is indeed like a flock of sheep. It only requires a very few courageous women to give the touches of conventionality to a play or operatic performance. The American woman will rule; you cannot stop her.

GODOWSKY is composing a sonata for the piano. He has just completed ten of the set of fifty Chopin-Godowsky etudes. They are designed chiefly for the left hand and constitute the most remarkable contribution to piano literature of the kind ever written. Godowsky, with his family and assistant, Aronson, has been spending a delightful summer at Alt-Ausse, near Ischl, in Austria. The new Chopin studies are shortly to be published by Schlesinger, of Berlin.

Augusta Ohrstrom-Renard, Teacher and Singer.

Augusta Ohrstrom-Renard, one of the successful vocal teachers of New York, had a brilliant career as a singer. The thought that certain occult influences favor some



AUGUSTA OHRSTROM-RENARD.

men and women on this planet more than others will not be doubted after reading the life of this accomplished and charming Swedish woman. Born in the picturesque city of Goteberg, Augusta Ohrstrom enjoyed the best educational advantages. As a little girl she studied the piano and violin, and both French and German, in addition to her native tongue. At fifteen she was an excellent pianist, playing with skill and understanding works by Beethoven, Mozart and Chopin. As soon as her family discovered she had a voice, she began her studies with Albert Berg, who was the teacher of Jenny Lind. Berg was sixty-two years old when Augusta Ohrstrom took her first lessons of him, and for six years she remained under the direction of this master.

At the age of seventeen, Miss Ohrstrom made her first appearance at an oratorio concert in her native town, winning instant recognition for her beautiful voice and superior intelligence. She studied repertory and acting at the Royal Opera School under Anders Willman and was a member of the Royal Opera for three years, singing leading mezzo soprano parts. Before leaving Stockholm she also studied with Madame Stenhammer, a noted Swedish prima donna, and with Madame Héritte-Viardot, daughter of Madame Viardot-Garcia.

Possessing a voice of wide range, Miss Ohrstrom was able to sing both the soprano and mezzo soprano roles. Before she was twenty-four years old she had a reper-

tory of sixteen operas, including "*Faust*," "*Mignon*," "*Carmen*," "*Il Trovatore*," "*Lohengrin*," etc. One of the feats of her early years as a prima donna was to learn, in one day, the principal female part in David's "*Lalla Rookh*."

When she left Stockholm, and went to Paris, his late Majesty, King Oscar of Sweden, always so kind to artists, sent special introductions to Count Lewenhaupt, Swedish Minister at Paris. These introductions opened doors to the young singer, and it was not long before she became a favorite with the aristocracy of fashion, as well as of art. She studied with Rosina Laborde, teacher of Emma Calvé, and under Madame Laborde's personal influence made her debut in Paris. The lovely voice of the Swedish singer was heard at the concerts of the Société La Trompette, in the chamber concerts, arranged by Ysaye, Delsart and Diemer, at the Salle Erard; the Société des Jeunes Compositeurs, César Franck, conductor, the National Conservatory of Music; at musicales of His Royal Highness Prince Eugene of Sweden, la Vicomtesse de Granval, la Comtesse de Chambrun, la Comtesse de Lewenhaupt, Madame Laborde, Emile Flammariion, and other notable personages.

As the protégé of Madame Laborde, Miss Ohrstrom formed the acquaintance of many celebrated people who visited the Laborde residence. Among the most interesting visitors was Anton Rubinstein. Other celebrities who learned to know and admire the talents of the young Swedish artists were Augusta Holmés, Madame Marchesi, Delibes, Saint-Saëns, Colonne, Léonard, Marsick, Ysaye, Diemer, Madame Viardot-Garcia, and others.

For a time Miss Ohrstrom studied repertory with Emile Bourgeois, of the Opera Comique. The composer Gounod extended her a most unusual favor in coaching her in several of his operas. Besides many appearances in Paris, the young Swedish singer sang in many of the principal cities of France. Later, Miss Ohrstrom distinguished herself at the great Northern Music Festival, held in Copenhagen during the Exposition of 1888, in which partook all the great Scandinavian composers, such as Grieg, Gade, Svendsen, Hallen, and others. She was hailed as the "great Swedish ballad singer."

Miss Ohrstrom made her American debut at the Kingston, N. Y., Music Festival, sharing in the triumphs of those veterans, Emmy Fursch-Madi and Myron W. Whitney, at a performance of "*The Creation*." She made tours of the United States, first under the management of L. M. Ruben, and later under Fred O. Renard, whom she subsequently married.

In this country she sang under several noted conductors, including Seidl, Van der Stucken and Claassen.

Madame Ohrstrom-Renard has an attractive residence-studio at 444 Central Park West. Her voice, still fresh and beautiful, is the best evidence that her method is correct. As a woman, artist and teacher she must be an inspiration to her pupils, for she can illustrate so easily what many can merely talk about. In other words, when there are doubts on points in diction, tone production or interpretation, Madame Ohrstrom-Renard can quickly settle it by sitting down to the piano and sing herself the lied, opera aria, or oratorio number, whatever the occasion may call for. She sings equally well in six languages—German, French, Italian, English, Swedish and Norwegian. Some Finnish songs also are in her repertory.

Madame Ohrstrom-Renard's pupils' concerts, given for several seasons at Aeolian Hall, on Fifth avenue, have earned for the artist-teacher much favorable comment, and, as a matter to be expected, extended her reputation as a teacher. She is one of the happiest women and one of the most thorough and highly accomplished vocal teachers now residing within the wide area known as Greater New York.

Carbone to Resume Regular Lessons September 15.

Signor Carbone will resume his regular schedule of lessons at his studios, 601-602 Carnegie Hall, September 15. Signor Carbone teaches the classical Italian art of singing. Alessandro Bonci, the great tenor and friend of Carbone, who assisted in past seasons at several of Carbone's lessons, expressed his opinion of Carbone in the following lines: "With a master like Carbone in New York, American students in singing need not go abroad to study. I recommend him heartily as an expert in voice production rarely to be found either in America or Europe."

F. Wight Neumann in Iceland.

A card received at the Chicago office of THE MUSICAL COURIER from F. Wight Neumann states that the Chicago manager and his family have been enjoying themselves at Tjarnargata Reykjavik, Iceland, and that they sailed for home on August 19, by way of the Fürst Bismarck.

Vladimir de Pachmann celebrated his sixtieth birthday recently.

THE CHICAGO ART INSTITUTE, THE MOST POPULAR AND FAR REACHING ORGANIZATION IN THE WEST FOR THE FURTHERING OF ARTISTIC IDEALS.

For many years past Chicago has occupied her proper position in the front rank of the commercial world. The issuing last February of "Chicago," a booklet gotten up by the Chicago Association of Commerce, under the supervision of the civic-industrial committee, of which committee Col. E. S. Conway, of the W. W. Kimball Company, is chairman, gives some little idea of the magnitude, the business acumen and aggressiveness of Chicago as the representative Western city. In this little pamphlet attention was called to the fact that Chicago is the second city in wealth in the lists of American cities; that it is the greatest railroad center in the world, being the terminal of thirty-four lines; that the lake tonnage of the port of Chicago is greater than the combined foreign tonnage of Boston, Philadelphia, Baltimore, and Galveston; that more food and clothing for the people of the United States is produced at or distributed from Chicago than from any other market on the continent; that Chicago is the chief live stock market; that it has the largest system of underground freight railways of any city in the world; that it is the chief wool market; that it is the second city in the country as to bank clearances; and that it has a larger number of skilled workmen than any other city in the United States, besides many other distinguishing traits of pre-eminence.

As with the commercial, the artistic side of Chicago's life will bear the most favorable comparison with the great cities of the East that like to take precedence in all matters of general culture and ethical import. It is a well known and oft repeated aphorism that Chicago has two great attractions, the Art Institute and Marshall Field's dry goods emporium. These two magnificent monuments to and symbols of the city's pride and sagacity are objects of the most affectionate and loyal devotion on the part of the Chicago people, of whom it is a salient and conspicuous characteristic, as the Chicago Association of Commerce has proven, that individually and collectively they take a most active and practical interest in all that pertains to the growth and evolution, commercially or artistically, of their city. While not blazoned forth to the world so conspicuously as its sister monument, though perhaps sustaining a more enduring possession ministering to the spiritual side of nature, while its associate is supporting the material, the Art Institute has become the center and rock bottom basis of Chicago's artistic life and the most illustrious offering she has to present to the gods.

Built of Bedford limestone, Italian Renaissance in style, the details classic and of Ionic and Corinthian orders, the front 80 feet back from Michigan avenue, the building 320 feet long, the whole depth 208 feet, there are few better buildings in existence for the exhibition of pictures and fine art objects, as regards lighting, accessibility, simplicity of arrangement and convenience of classification. (A view of the building accompanies this report.)

Situated opposite the offices of THE MUSICAL COURIER, which are located in the Theodore Thomas Orchestra Building, it is one of the most interesting institutions in the West; not alone is it a fitting home for some of the finest art collections in the world, and an ideal rendezvous for the idealist and connoisseur, but its most significant characteristic is that it is a popular place of attraction for all kinds and conditions of people. It was this very expressive and steady stream of humanity daily entering and leaving the Institute that prompted THE MUSICAL COURIER correspondent to investigate and place before the general art loving community a little synopsis and résumé of this wonderful home of art. About 175 visitors a day, or about an average of 5,000 visitors a month, exclusive of all the students, is the statistical list of attendance. The enrollment of students for the year ending on June 1, 1908, was 4,144. Chicago can lay claim to having had the earliest school of art in America, with the exception of New York and Philadelphia, which has developed into the biggest art school in America. First called the Chicago Academy of Design, then the Academy of Fine Arts, subsequently, in 1882, when all the old mem-

bers became life members, this title was changed to the Art Institute. Founded in the early sixties, incorporated on May 24, 1879, the present building was formally opened on December 8, 1893, and it has never been closed to the public since. As originally founded, the object is for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." A long list of distinguished artists have served as instructors in the various branches, the faculty including this year such instructors as J. H. Vanderpoel, F. W. Freer (now deceased), Ralph Clarkson, W. M. R. French, Lorado Taft, C. J. Mulligan, Charles F. Browne, Jeannette Buckley, L. J. Millet, F. Phoenix, Harry M. Walcott, L. W. Wilson, T. W. Stevens, W. F. Shattuck and K. A. Bucher, besides many other able instructors.

To no one person is the Art Institute so indebted as to Charles L. Hutchinson, although many strong friends have united in building it up. Mr. Hutchinson was made one of the trustees of the Art Institute in 1879, was chosen vice president in 1881, elected president in 1882 (succeeding George Armour, who served one year, and the late Levi Z. Leiter, who was president two years), and at each succeeding year since that date has been unanimously re-elected president by the trustees, which has made his term of office twenty-eight years. As a fitting tribute to

many valuable and rare books presented by Mr. Ryerson and many others on various subjects and objects of artistic interest. This finely equipped reference library is free to the general public on any day in the week.

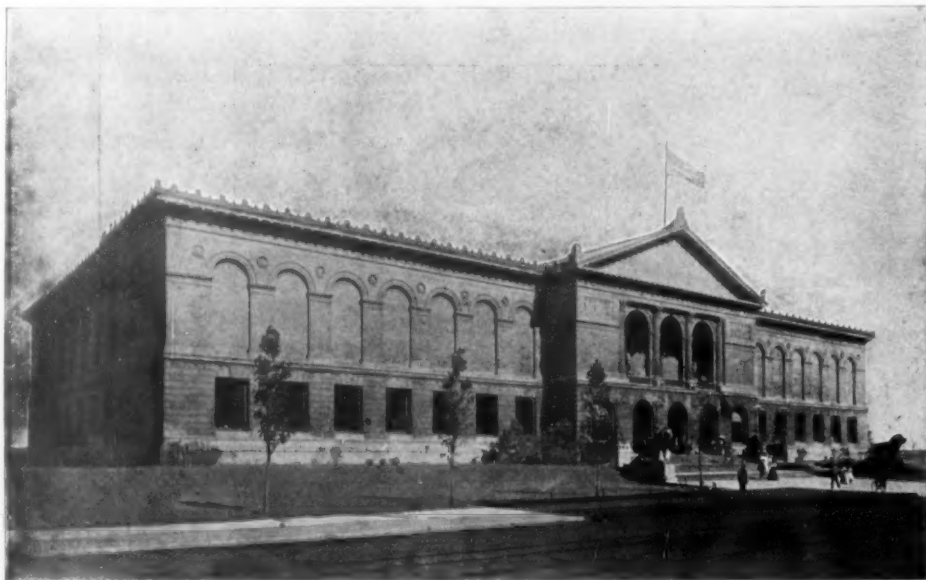
To the musical public in general it will be of great interest to mention the Getty collection of old musical instruments, loaned by Alice E. Getty. This collection is from all over the world, Africa, India, China and every country seemingly ever known in history, beginning with the tom-tom from Thibet, which is made of two human skulls, attached together and covered with parchment, down to an interesting example of one of the first American pianos, manufactured in Boston in 1822 or 1823 by John Osborn (this instrument was presented to the Institute by W. E. Clark); there is also a piano that was brought from London between the years 1783 and 1793 (presented to the Institute by Mrs. William J. Chalmers), which was manufactured by Astor & Horwood, the former a member of the John Jacob Astor family, who for several years imported a few pianos in exchange for furs. It may interest the sixty-five note piano-player manufacturers to know these three old instruments are five and three-quarter octaves of sixty-eight notes, consequently these modern manufacturers are over a hundred years behind the times. In the string department are very unique and interesting specimens of the violin, from a very fine example of a sixteenth century viola

d'amore, to all sorts of primitive members of the string family, those instruments played with a bow and those with a plectrum. There are also lyres, harps, all kinds of interesting Oriental instruments and instruments of various classes, some of the most curious construction and exquisite workmanship. Also of interest to the musical profession is the fact that the Watt's celebrated painting of Joachim hangs in room 28, loaned to the Institute by Mr. Hutchinson. Watt, whose home, "Little Holland House," at Kensington, England, filled with large mythical works, is thrown open to the public every Sunday, and who has bequeathed all his works to the English Nation, with the exception of this Joachim portrait, which is the only Watt's painting in America.

Perhaps the most munificent single gift ever received

by the Art Institute as the Institute catalogue states, was the collection of art objects and paintings presented by Mr. and Mrs. Samuel Nickerson. For the housing of these beautiful art treasures the donors bore the expense of fitting up two galleries and an adjacent corridor with marble wainscoting and mosaic floor, besides numerous cabinets. The Nickerson collection embraces two distinct classes of objects—a large collection of fine Japanese, Chinese and East Indian objects of art, and a collection of modern paintings. The most extraordinary feature of it, perhaps, is the collection of jades, agates and crystals, which is one of the finest in America, numbering about 275 specimens. These objects are wrought, as is usual, into buckles, vases, cups and other highly decorated forms. There is also a large collection of Japanese swords, sword guards and sword mounting; of lacquer boxes, cabinets, trays, wine cups and sword cases; of inros and medicine boxes; of Chinese Cloisonné ware and snuff bottles of porcelain, agate and jade, and of Indian jewelry, in all about 1,300 objects. The pictures of the Nickerson Collection consist of oil paintings, water colors, engravings and Japanese prints and Kakemonos. The oil paintings number sixty-two, and include works of Cabanel, Gérôme, Van Marcke, Rosseau, Achenbach, Inness, C. H. Davis, Bridgman, Vedder, and several others.

Another collection is the Albert Munger collection. A lifelong resident of Chicago, born in Chicago in 1845, the son of Albert Allison Munger, one of Chicago's early business men, Mr. Munger, who devoted much time and thought to collecting objects of art and vertu, presented to the Art Institute his entire collection of thirty-eight paintings, representing the third quarter of the nineteenth century, and considered one of the most comprehensive in its merits as a collection. In this collection are found Meissonier's "Vidette"; "The Bathers," by Bouguereau; "Just



THE CHICAGO ART INSTITUTE.

Mr. Hutchinson's devotion to the Institute a room has been put under his name, by a vote of the trustees, which has been dedicated and marked by a permanent bronze tablet and is known as "The Charles Lawrence Hutchinson Gallery of Old Masters." In this room is found the famous Demidoff collection, which perhaps gives the Institute its greatest claim to international fame and to recognition among the art museums of the world. This collection of thirteen pictures was secured for the Art Institute in 1890, through the foresight and enterprise of Mr. Hutchinson (who was earnestly seconded by Martin A. Ryerson), for the sum of \$180,000. There is a Rembrandt ("Portrait of a Girl"), sold to the Institute for \$26,000; a Franz Hals ("Portrait of the Artist's Son, Herman Hals"), \$13,000, bought by Mr. Hutchinson and presented to the Institute; a Hobbema ("The Watermill"), \$26,000, and an Ostade ("The Golden Wedding"), formerly called the "Jubilee," \$40,000; besides a Valde, a Nooms, a Steen, a Ruysdael, a Meeris, a Teniers, a Terburg ("The Portrait of Marquis Spinola"), and a Van Dyke ("The Portrait of Helena, wife of Hendrick Du Bois"). Mr. Hutchinson's enterprise found donors for most of the paintings in the collection, and they hang in this most fittingly prepared Hutchinson room.

One of the most interesting departments of the Institute is the Ryerson library, containing about 5,000 volumes. In 1900, Martin A. Ryerson gave over \$60,000 to the Institute for the addition then being built for library purposes, and the collection of books, which had been growing daily since the very beginning of the Institute, has a very dignified place to rest in. The volumes wholly on Art number many noteworthy works on drawing, painting, archaeology, architecture, decorative design, sculpture, illustrating, artistic anatomy, history, theory and practice of art, on travel, engraving, etching, on furniture, and

Before Sunrise," by Corot; "A Piece in Danger," by de Neuville; "A Reconnaissance," by Detaille; "Queen of the Camp," by Jacquet; "Springtime and Love," by Michetti; and "The Challenge," by Munkacsy; also works by Gérôme, Rosa Bonheur, Van Marcke, Fromentin, Vibert, Roybet, Bargue, Zimmerman, Koekoek, Troyon, Courbet, Isabey, Makart, and many other leaders of the modern world of art.

In the collection of sculpture the Institute is very fortunate, a great proportion being the gift of Mrs. A. M. H. Ellis, and known as the "Elbridge C. Hall Collection." In accordance with the wishes of the donor the collection includes only full sized facsimiles of original works of sculpture reproduced in plaster or staff, of the classical Renaissance and modern periods, and is the most important collection in America, containing representations of early Egypt, Assyria, Babylonia, Persia, Syria, Asia Minor, early Greece and late Greek, Roman, Italian sculpture of the Renaissance and modern, modern French, general European, and American sculpture. This is one of the most interesting and popular exhibitions to the general public.

Another rare and magnificent collection is the J. B. Blackstone collection of architectural casts, the only collection of its kind in America. This collection occupies an immense gallery known as the Blackstone gallery, and consists chiefly of French historic sculpture of cathedral portals and other architectural examples of the eleventh to the nineteenth century. It is very interesting to know that this exhibition was sent to the Columbian Exposition by the French Government, and thence, through the generosity of Mr. and Mrs. Blackstone, passed into the possession of the Art Institute. The collection was formed under the direction of the French National Committee on Historic Monuments, from the Trocadero, the Louvre, and the Museum of Decorative Arts in Paris. Some of the casts are thirty-five feet long and more than thirty feet high. The largest pieces are portals of the cathedrals of Bordeaux, Chartres and St. Gilles, and the choir gallery of Limoges, while of almost equal importance are the tomb of Louis de Brézé, the equestrian statue of Colleoni and parts of the cathedrals of Amiens, Aix, Rheims and Beauvais. This month has witnessed the placing in the galleries of an immense plaster reproduction of the equestrian statue of Gattamelata, by Donatello, in Padua, set in a position corresponding to the equestrian statue of Colleoni. This statue is a plaster cast, full size, of the statue in the Royal Museum in Berlin. The original bronze stands in the square of the Scuola di San Marco, adjoining the Church of SS. Giovanni e Paolo, Venice, the work of the Florentine Verrocchio, and completed after his death by the Venetian Leopardi. These are magnificent exhibits.

In room thirty-eight in the Henry Field Memorial collection of forty-one original oil paintings representative of the Barbizon School. In this collection are found Millet's well known "Bringing Home the New-born Calf," Jules Breton's "Song of the Lark," Troyon's "Returning from the Market," and fine examples of Rousseau, Corot, Cazin, Constable and Daubigny. This collection, which is held in trust by five trustees appointed by Mrs. Field, occupies a room most beautifully fitted for its reception.

A very valuable collection is the Higinbotham collection, presented by Harlow N. Higinbotham in 1893, of Naples bronzes, copies of the objects in the Naples Museum, of statues, busts, and examples of ornaments found in the eighteenth century on the sites of the ancient cities of Herculaneum and Pompeii, which were destroyed by the eruptions of Mount Vesuvius in A. D. 79.

Another department that has attained importance is that of Egyptian antiquities. Through the interest of Mr. Getty, Mr. Ryerson, Mr. Harris and Mr. Hutchinson, accessions have been made of typical and original Egyptian objects of great rarity and value, sufficient to form a collection respectable in quantity and more than respectable in quality. There are innumerable medals, plaquettes and metal work of great beauty and value presented by Martin A. Ryerson and Charles L. Hutchinson, and some Oriental pieces by Mrs. Archibald McBean. There is also a collection of pottery of both historic and great educational value. In the collection known as "the collection of the antiquarians of the Art Institute," there has been thus far presented to the Institute about 1,300 objects. This number includes a collection of 766 patterns of textile fabrics, fringes, gimps, embroidery and laces presented to the society by Martin A. Ryerson.

The Nickerson collection of water colors and pastels is particularly lovely and valuable; besides these, there are drawings, framed prints and the celebrated Arundel reproductions of works of old masters; a collection of chromolithographs presented to the Art Institute in 1889 by Edward S. Ayre, and which received further contributions until the disbandment of the society in 1897.

And a very important bequest is that of Joseph Brook Fair, who gave his private collection of etchings and prints and a fund of \$18,000, of which the income is to be expended for the purchase of etchings, dry points and mezzotints.

At the annual meeting and election of officers held on

June 2 and June 4 the following officers were re-elected: Charles L. Hutchinson, president; Martin A. Ryerson, vice president; Ernest A. Hamill, treasurer; William A. Angell, auditor; William M. R. French, director, and Newton H. Carpenter, secretary. The following trustees were re-elected for three years: Messrs. Deering, Bartlett, Mitchell, Nickerson, Shaw, Sprague and Ryerson; Rev. F. W. Gunsaulus and Clyde M. Carr were elected trustees for unexpired terms of two years. The board of directors is as follows: Edward E. Ayer, Adolphus C. Bartlett, John C. Black, Chauncey J. Blair, Clarence Buckingham, Daniel H. Burnham, Edward B. Butler, Clyde M. Carr, Charles Deering, Henry H. Getty, John J. Glessner, Frank W. Gunsaulus, Charles L. Hutchinson, Bryan Lathrop, Frank G. Logan, R. Hall McCormick, John J. Mitchell, Samuel M. Nickerson, Martin A. Ryerson, Howard Van D. Shaw and Albert A. Sprague. The executive committee: Charles L. Hutchinson, Albert A. Sprague, Frank G. Logan, Howard Van D. Shaw, John C. Black, Martin A. Ryerson and Clarence Buckingham. Art committee: Charles L. Hutchinson, Martin A. Ryerson, Howard Van D. Shaw, Frederic C. Bartlett, Bryan Lathrop and R. Hall McCormick.

The director of the Institute, William M. R. French, has been associated with the Institute over thirty years, and associated with him have been John H. Vanderpoel, one of the oldest teachers, and Newton H. Carpenter, secretary. To Mr. French the Institute owes much for his indefatigable labor and help in many ways, and for his excellent management, on which the school depends so much for its material as well as artistic success.

A feature of patriotic interest is the group of American paintings, which number a little more than fifty, and include George de Forest Brush's latest completed work, "A Family Group," which was bought and presented to the Institute by Philip D. Armour.

Until October 7 there will be on exhibition works from "The Eight," a group of young American artists, whose works have attracted much attention through their eccentricity as well as their very evident ability. These artists are William J. Glackens, John Sloan, Maurice B. Prendergast, Everett Shinn, George Luke, Robert Henri, Arthur B. Davies and Ernest Lawson.

The annual exhibitions by Chicago artists and those claiming the "vicinity" as their home is also an event of much import; the Municipal Art League, an organization for the promotion of all artistic interests of the city, has helped wonderfully in promoting interest in local artists. Its president is Ralph Clarkson; first vice president, Lorado Taft; second vice president, Hohart C. Chatfield Taylor; secretary, James William Patterson; treasurer, Charles L. Hutchinson. One of its important agencies is its exhibition committee, of which the following named are officers: Mrs. William F. Grower, chairman; Mrs. H. H. Kingsley, vice chairman, and Mrs. James S. Watson, secretary. With the stimulus of this committee and the enterprise of the Art Institute board, a very extensive loan collection is always on exhibition and always numbering the best examples of American art, when obtainable. Last year there were twenty-seven successive exhibitions, besides the permanent collections. One of the finest loan exhibitions is that of Cyrus H. McCormick's, which is installed in room forty-three.

Last March a very unique exhibit was on view for some time, consisting of Japanese prints of great beauty and variety; few similar exhibitions have been held anywhere in the world. This collection was made by five Chicago collectors, Clarence Buckingham, Frederick W. Gookin, Dr. J. Clarence Webster, John H. Wrenn and Frank Lloyd Wright.

One striking feature of this Institute has been the number of teachers from the public schools taking the course in art. Since 1902 the Board of Education has held out inducements to study, offering promotion to teachers who, in addition to general efficiency, should pass certain examinations in specified studies, and among the institutions mentioned for certain branches of art and manual training the Art Institute has proved the most popular place for study. From October 1 to June 1 (1908) there has been enrolled in the evening and Saturday classes 1,547 teachers; it being not an uncommon thing for eight hundred and fifty students to be at work at the same time in the evening school.

An interesting feature of the season's régime is the Scammon Lectures. By the bequest of Maria Sheldon Scammon, who died in 1901, there was established an ample foundation for a series of lectures upon the history, theory and practice of the fine arts (the graphic and plastic arts). Membership is also open to the public for this series of lectures. Last year Alphonse Mucha delivered a series of six lectures; for the coming year Will H. Low, of New York City, will deliver the course.

The membership of the Art Institute consists of four classes: governing members, honorary members, life members and annual members; for the year ending in June there were three hundred and nine life members and two thousand, three hundred and twenty-eight annual members; annual members pay a fee of ten dollars a year; life mem-

bers pay one hundred dollars and are thenceforth exempt from dues. Governing members pay one hundred dollars upon election and twenty-five dollars a year thereafter; also there are governing life members, who, on the payment of four hundred dollars, are exempt from all further dues. The present list of life members is as follows:

Allerton, Robert Henry.	Higinbotham, H. N.
Barrett, Samuel E.	Horton, Horace E.
Bartlett, Adolphus C.	Hutchinson, Charles L.
Bartlett, Frederic C.	Kohlsaat, Mrs. Frances S.
Blair, Chauncey J.	Lathrop, Bryan.
Blair, Watson F.	Lawson, Victor F.
Carrington, William T.	Logan, Frank G.
Deering, Charles.	McCormick, Stanley.
Dickinson, Charles.	Nickerson, Samuel M.
Griffin, Thomas A.	Noyes, La Verne.
Hamill, Ernest A.	Ricketts, C. L.
Harris, Norman W.	Ryerson, Martin A.
Haskell, Frederick T.	Smith, Byron L.
Heckman, Wallace.	Walker, William B.
Hibbard, William G., Jr.	

Many charming receptions are held at the Institute during the season; last May, Sir Caspar Purdon Clarke, director of the Metropolitan Museum, of New York City, was the guest of honor at a reception tendered him, and at which reception representatives of art museums from all over the country were in attendance, among whom were Dr. Dres, of St. Louis; Mr. Fox, of Indianapolis; Dr. Kurtz, of Buffalo; Mr. Köchler, of Minneapolis; Mr. Gest, of Cincinnati, and Mr. Layton, of Milwaukee.

All Chicago remembers the famous fountain placed in the center of the broad and extensive lawn adjoining the south side of the Institute in 1890, and its humiliating withdrawal and banishment to oblivion. For several seasons the pupils of Lorado Taft, one of the representative instructors, had been preparing a group of lovely nymphs to form a design for a fountain. On completion, the work met with the heartiest approval of the trustees and was, without delay, placed on the selected site. In one day the entire lawn was trampled down and worn off by devotees to the shrine of art unadorned, and some pious old ladies brought down clothing to further adorn the nymphs, the daily papers talked Anthony Comstock jargon and the Institute withdrew its offering to the beautifying of the lawn and demolished one and all these same lovely nymphs, which were built on a 10 foot scale, and constituted one of the best pieces of sculpturing ever turned out by Art Institute students.

The colossal bronze lions flanking the entrance to the Institute were modeled by Edward Kemeys, an American sculptor (born in Savannah, Ga.), but formerly of Chicago, and are the gift of Mrs. Henry Field. Mr. Kemeys studied American wild animals in their natural condition in the Far West, and the Institute possesses over thirty pieces of fine sculpture of animals formerly found roving over the vast Western prairies.

EVELYN KAESMANN.

OCEAN GROVE.

OCEAN GROVE, August 31, 1908.

The Royal Welsh Ladies' Choir, from Cardiff, Wales, will sing at the closing concert next Monday evening (Labor Day).

Last Tuesday night the Children's Festival was repeated, and once more an audience of 10,000 was attracted to the Auditorium.

It has been decided to hold the National Convention of Organists next season for ten days, beginning August 2. The committee decided to carry on a vigorous campaign this winter among the 200,000 organists of the United States and Canada. All of this work was placed in the hands of Tali Esen Morgan and Will C. Macfarlane to carry out. It was decided by the convention to place the admission fee, or annual dues, at \$1, and the organists will be asked to send in this small amount with their names as members. It is expected that fully 10,000 organists will be at the convention next summer.

Much interest is being manifested in the Thousand Islands excursion, which leaves here on the morning of September 9. Enough money now has been subscribed to take along the entire Ocean Grove Orchestra, which will prove a great attraction for the trip. The party will be under the personal direction of Tali Esen Morgan, who has managed these same trips for the past four seasons. There will be a special train of new vestibuled coaches, with baggage car and Pullman dining car, with free service. The special will leave Asbury Park at 6:15 o'clock in the morning, and Weehawken station of the West Shore Railroad at 8:30 o'clock, where several New York passengers will join the party. Thousand Island Park will be reached at 6:30 o'clock that evening, in time for dinner at the Columbian Hotel, where the party will stop. There will be side trips on a special yacht to Kingston, Canada, and other interesting points. Two power launches and thirty rowboats are placed at the free disposal of the guests.



Chicago, August 29, 1908.

The new catalogue of the American Conservatory, presenting the usual attractive appearance, is replete with clearly and concisely stated information regarding the general character of this excellent institution; outlining its course of study and faculty, its aims and arrangements for the coming season. The school year just passed has been one of great prosperity, even in the face of severe financial disturbances, the attendance reaching well beyond the two thousand mark. Of special significance was the large percentage of students from a distance, thirty States and Territories having been represented. The faculty consists of seventy instructors, many of whom are of national and even international distinction. The Normal department is a special feature of the American Conservatory, its broadening influences being felt in every one of the many branches of music study and aiding largely in the elevation of the general standard of scholarship. For the coming season the management announces a series of lectures by the following eminent artists and educators: John J. Hattstaedt, Victor Garwood, Karleton Hackett, Allen Spencer and Jennette Loudon. The majority of these lectures are free to the pupils of the school. The regular series of public and private concerts and recitals have been arranged on an even broader scale than heretofore and will include orchestral concerts, chamber music, historical, piano, vocal and violin recitals and dramatic entertainments, in addition to the many class recitals. The new term will begin on September 10.

Among the visitors to THE MUSICAL COURIER's Chicago office this past week was Reinald Werrenrath, the baritone, who has been spending several weeks' vacation on a ranch at Hudson, S. Dak. Mr. Werrenrath was on his way East to sing for Arthur Woodruff in Connecticut.

Mary Cox, the very talented young violinist, who played so successfully the Bruch D minor concerto at the commencement exercises of the American Conservatory last June, has accepted the position of instructor of violin at the Bodfords School of Music and Oratory, at Rockford, Ill. Miss Cox, who is a Terre Haute girl, was for years a student at the American Conservatory, graduating with high honors and receiving many tokens of



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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.
ERNESTO CONSOLO, the eminent Italian Pianist, has been re-engaged and will accept a limited number of pupils.

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commendation, among which is a letter from the assistant director, Adolph Weidig, speaking in the highest terms of her musical ability, her excellence in harmony and theory and her general aptitude and seriousness.

The Oak Park Chamber Music Association has plans for a very elaborate and interesting series of five concerts, the first one of which will take place in November. There will be two concerts by the Kneisel Quartet; two by the Barthel Club, composed of the woodwind members of the Theodore Thomas Orchestra, which club will be heard in quartets, quintets and sextets, and the last concert will be in the form of a recital by either a pianist or violinist of note. These affairs will be given in the Warrington Opera House, at Oak Park, and they bid fair to receive the same generous patronage the series of four last year called forth.

Mrs. Theodore Worcester, the very accomplished American pianist, has just returned from the Far West, where she spent the summer, and now is preparing for the coming season's work, for which many bookings already have been made.

The Mary Wood Chase School of Artistic Piano Playing in the Fine Arts Building will open on September 7. This excellent school for pianists, accompanists and teachers, for all desiring the development of general musical culture and systematic, intelligent, artistic and interesting instruction, has met with really phenomenal success since its organization last year. The director, Miss Chase, a concert pianist of international reputation, and an authority on progressive teaching methods, gives personal attention to every detail, and teachers prepared by her are in greater demand by schools and colleges than can be supplied.

Marion Green, the popular baritone, has been spending the summer at Shinglebee Bay, Walker, Minn.

The Norwegian-French composer, Signe Lund Robard, who has been for six years a resident of Chicago, has been touring Europe this summer, spending much time in France, where she resided for several years. Madame Robard also has spent much time in Norway, the land of her birth, where she has just given a concert in Christiania of her own works exclusively. One of her best friends and warmest admirers was the late Edvard Grieg; in fact, it was he who first induced her to go to Germany and take up the study of music seriously. Madame Lund Robard will return to Chicago in September in company with Ragna Linne, of the American Conservatory, of Chicago, who has also been spending the summer in Norway.

The Walter Spry Piano School reports the largest registration of pupils in its history. The fall term begins the week of September 7, and pupils from all parts of the country are enrolled. In fact, Mr. Spry has just received a pupil who was sent to him by a famous teacher in Berlin; certainly a gratifying compliment to the Chicago teacher.

lin; certainly a gratifying compliment to the Chicago teacher.

At a recent meeting of the Apollo Musical Club, of Chicago, a motion was made and unanimously adopted that all voices of the present active members of the club be examined by the music committee. The first regular rehearsal of the club will be held Monday, September 14, and by that time it is expected the work of examining voices will be over. The concerts and works announced for the coming season are "The Messiah," December 28 and 30; "Elijah," February 22 and 23; mass in B minor, April 5, and "The Children's Crusade," April 26.

Edward Walker, the young tenor, who located in Chicago last season, has proven himself a singer and musician of unusual worth. Mr. Walker has filled many important engagements, and has received some excellent press notices for his highly commendable work. On August 4, Mr. Walker sang in "Judas Maccabaeus" at the Winona (Ind.) Chautauqua, after which he went East to spend a few weeks' vacation and preparatory study on several oratorios and cantatas he is engaged to sing this season.

EVELYN KAESMANN.

Cottlow to Play Second MacDowell Concerto at Worcester.

The music committee of the coming Worcester Festival is highly pleased over the announcement that Augusta Cottlow will play MacDowell's second concerto in D minor at the festival. Miss Cottlow is up in New Hampshire, where she has practiced faithfully during the past summer. The art of this gifted young pianist is something that has aroused enthusiastic appreciation among Americans, and even Europeans are applauding her for her devotion to one of the great composers of any time. Musicians who attend the festival will be glad to hear MacDowell's second concerto, and intelligent laymen will be equally delighted to hear the work.

Saar Home With New Compositions.

Louis Victor Saar, the composer, returned from his European tour on the steamer Amerika Saturday, August 29. After some visits in New York he left here for Cincinnati, where he will resume his duties this week as teacher at the Cincinnati College of Music. As usual, on the home coming after a summer abroad, this prolific composer announces several new works. These include two male choruses, published by Siegel in Leipzig; a new composition for female chorus, "Weihe der Nacht," dedicated to the St. Cecilia, of New York; also, a new set of songs dedicated to Madame Schumann-Heink (published by Schirmer).

Leo Tecktonius, the pianist, opens his season in Dubuque, Ia., September 20, giving two recitals, and following these with a tour through Iowa, Indiana and Ohio. He will arrive in New York October 1, locating at the Van Dyke studios, Eighth avenue and Fifty-sixth street.

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CINCINNATI.

CINCINNATI, Ohio, August 29, 1908.

Mr. and Mrs. A. J. Gantvoort, of the College of Music, of Cincinnati, have returned from a visit to their son Carl, at Elmira, N. Y. Carl Gantvoort is playing in summer opera in Elmira for the second season, and has become very popular, having been offered the management of the company for next season.

Grace Burgoyne (Smith), one of the large number of successful singers which this city has contributed to the stage, left here a few days ago to join "The Red Mill" company. Miss Burgoyne is a College of Music product, pupil of Lino Mattioli, under whose instruction she has been since the close of the theatrical season.

Mrs. Douglas Boxall, widow of the late Douglas Boxall, of the Cincinnati Conservatory of Music, and her baby son, left for New York and will sail for England on August 29. She will be met at Plymouth by the parents of Mr. Boxall and will be their guest until after Christmas, when she will go to Vienna to resume her piano studies under Leschetizky. She expects to remain abroad three years or more.

Arthur M. Jack, Cincinnati representative of THE MUSICAL COURIER, accompanied by Mrs. Jack, left August 29, for a two weeks' fishing trip at Lake Ridge, Ohio.

In Praise of Zimbalist.

The London Musical News, in a recent article on "String Quartets," paid the following tribute to Zimbalist, the violinist:

When Joachim died there was virtually an end to the string quartet, confessedly the highest form of abstract music. There is little hope that artists of supreme distinction, such as Kreisler, Kubelik and Elman, will devote themselves to the study of the string quartet. One artist of the younger school, however, strikes us as pre-eminently fitted for quartet leading by virtue of the refinement of his style and perfect taste in phrasing, and that is Zimbalist, who is at present giving a good deal of attention to the study of string quartet. All power to his elbow, and let us add (in the interest of the violin) to his wrist.

It is reported from abroad that music lovers and critics

recently had the rare pleasure of hearing Zimbalist lead a string quartet, and they assert that a greater musical treat had seldom been offered to them before. They would rejoice to listen repeatedly to such perfect music, but though Zimbalist is passionately fond of quartet playing his numerous public engagements seldom allow him that favorite recreation.

Lately, at the festival of the Society of English Musicians, where 120 members of Great Britain attended, the young artist earned for himself universal praise for his refined and artistic interpretation of Beethoven's quintet and septet. Every one present predicted a great future for the gifted violinist.

Zimbalist played through the month of August at concerts at the English watering places. This month he will go to Russia, where he will take a short rest and then give twelve concerts before he takes his departure for America.

Music at Lake Minnetonka.

Helen Jane Waldo, the contralto, of New York, was the artist engaged by Mr. and Mrs. J. E. Clifford, of Minneapolis, for a musicale given by the Cliffords at their summer home, Lake Minnetonka. Miss Waldo delighted the guests by her interpretation of Arthur Sommersville's song cycle, a setting for Tennyson's "Maud." Miss Waldo's voice was heard to advantage in depicting the dramatic music set to one of Tennyson's favorite poems. Ethel Wenk proved herself a skillful accompanist. The program for the evening was closed with a group of Scottish ballads, in which Miss Waldo likewise distinguished herself.

Mr. and Mrs. Sajous Return to New York.

Mr. and Mrs. Louis Sajous, the widely known teachers of singing, have returned to their home on Lexington avenue, after spending several months at their country place near New Haven, Conn. Mr. Sajous anticipates a successful season. He is planning to introduce some of his out of town pupils to New York audiences this winter.

Success of Bennett Pupils.

Vernon Stiles, who has been engaged for six years as first tenor at the Royal Court Opera, Vienna, will, during the season, appear in "Faust," "Les Huguenots," "Rigoletto" and "Pagliacci." Mr. Stiles always takes pleasure in mentioning the fact that S. C. Bennett was his first and only teacher.

Carolyn von Benson, a soprano from Los Angeles, came to New York shortly after the holidays to obtain some of Mr. Bennett's ideas of tone production. After a few months' daily study she was given a letter to Henry W. Savage, who, upon hearing her sing, offered her a position with a five years' contract to appear as one of his leading soloists. She now is in Boston with the "Merry Widow" company.

Albert Parr, one of our foremost operatic tenors, who came to Mr. Bennett several months ago for assistance in trying to overcome vocal difficulties, has already achieved some excellent results under the influence of Mr. Bennett's voice building principles.

Gertrude Horner, a church soprano, of Pittsburgh, has recently accepted a more profitable position in the largest Methodist church in Seattle, Wash. Miss Horner also has had success in teaching Mr. Bennett's system of vocal culture.

One of the most promising voices Mr. Bennett has ever had the pleasure of training is that of Viola E. Bimberg, who has a contralto voice of exceptional quality and sustaining power. Several musical critics, including Albert Mildenberg, who heard this young singer on his recent visit to America, pronounced her voice to be one of marvelous beauty.

Schnitzer to Be Here in January.

The brilliant young Viennese pianist, Germaine Schnitzer, now playing in Europe with great success, is to come to this country in January for an extended tour under the management of R. E. Johnston. Last season Mlle. Schnitzer made a few appearances here that were greeted with genuine astonishment and enthusiasm, and her reappearance is awaited with interest.

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HOTEL NOTTINGHAM,
BOSTON, Mass., August 29, 1908.

In her spacious barn-studio, in an old picturesque apple orchard, at Green Acre, Me., Evelyn Fletcher-Copp recently was found by the Boston representative of THE MUSICAL COURIER, busy with a large class of teachers from all parts of the country and whom she was teaching the wonderful system devised by herself and known as the Fletcher System of teaching music to children, and one that is known far and wide for its value for awakening little people along natural lines. The day was unusually golden; the air full of ozone, and the results of a close touch with nature were beaming from every eye. Note-books were busy, as Mrs. Copp expounded this and that musical game whereby future pupils would learn all the heretofore considered drudgery of music. For eight weeks or nearly, Mrs. Copp has led camp life near the Maine coast so as to combine study and outdoor life for her pupils, who come from afar to spend their vacations and at the same time take the Fletcher course of instruction, and she has found that the outdoor life, along with study, has been enjoyed by all. During the course of instruc-

tion Mrs. Copp has had as many as a half dozen applications for teachers of her work in Western and South-western conservatories, and out of the twenty-four teachers with her, none felt free to accept, as each had a place already made for herself. "This," said Mrs. Copp, "shows how the demand for the work is growing." Mrs. Copp lectured at Green Acre Inn on Saturday evening before deeply interested listeners. Doors and windows, besides the hall, were filled as Mrs. Copp demonstrated her lecture in various interesting ways. Some of those studying with Mrs. Copp this season are the following: Annie Marsh, Hartford, Conn.; Elma Swift Chapin, Wilbraham, Mass.; Wallace Fleeman, Ozark, Ark.; Bessie Moore, London, Ont.; Lydia Brown, Ames, Ia.; Shea Mason, Manitoba; Nettie Allen, Montreal, Canada; Jennie Reid, Quebec; Helena Lord, Norwich, Conn.; Lillian Mork, Minnesota; Marie Wilson, Indianapolis, Ind.; Belle Grey, Buffalo, N. Y.; Maude Miller, Kenton, Ohio; Louella Dougherty; Elizabeth Allewelt, Syracuse, N. Y.; Julia Hughes, Altoona, Pa.; Lela Lamphear, Hartford, N. Y.; Jessie Hamilton, London, Ont.; Emily Sturgeon, La Grange, Ill.; Fannie Willis, Washington, D. C.; Emeline Carlisle, Monroe, Mich., and Nettie Giles, Quebec.

The Emma Cecilia Thursby testimonial concert, by herself and pupils, to Sarah J. Farmer, of Green Acre, Me., was given August 24 and drew the largest crowd ever before present at a similar affair. Miss Thursby, as an old friend of Miss Farmer, showed her extreme interest by appearing on the program. Her pupils, Grace Kerns, soprano; Elenore Altman, soprano and pianist, and Reuben Rinder, baritone, assisted Arthur Hanson, violinist, and William Caven Barron, of Canada, pianist, who opened the program with an Irish suite, "To Colleen" and "Lullalo," followed by Miss Kerns in two songs from Rummel, "Twilight" and "Ecstasy," and later she was heard in the beautiful "Il re Pastore," Mozart, with violin obligato, and in the due from "Le Cid," with Miss Altman. Miss Kerns has a clear high soprano of exquisite

purity and flexibility. Having studied but three years, Miss Kerns has yet to express her fullest power, and it has been predicted by eminent professionals, who have heard her, that she will make for herself the inevitable name. Her aim is grand opera, and it will be interesting to watch this girl who so charmed her large audience. It was a decided treat for old admirers of Miss Thursby to hear her again. Grieg's "Solveig Song," "My Mother Bids Me Bind My Hair," and "Twickenham Ferry," were given by Miss Thursby. Mr. Rinder's singing was enjoyed, and Miss Altman's playing and singing have been one of the delights of Green Acre. Over \$500 was realized from the concert, which sum will be turned into the fund for rebuilding Miss Farmer's home. Tea was served on the veranda and lawn of Mrs. Sewell's cottage



A SNAPSHOT OF EMMA THURSBY AND THREE OF HER PUPILS AT GREEN ACRE, ME.

and a large company of distinguished guests from all over America partook of Mrs. Sewell's charming hospitality. The event was one of propitious importance to all of the visitors to Green Acre. Miss Thursby's kindness will appeal to Miss Farmer's host of friends everywhere, and already she has endeared herself to the many here who know of her efforts in behalf of this cause. Miss Thursby left for a short visit to Bar Harbor, but will return for another month to this beautiful spot as a guest of Mrs. Ole Bull, who owns a cottage here.

Good authority states that St. Anthony's Church, of Burlington, Vt., and one of the youngest in the diocese of that city, is the first to take action in regard to church music enjoined by papal decree. Although it has been about four years since the edict was made by the Pope as to the Gregorian chant and the abolishing of mixed choirs, this is the first step made in this part of New England. The Bishop says concerning the matter: "It is difficult in a diocese made up largely of rural churches, as is this one, to secure enough male voices to render this form of music satisfactory, but St. Anthony's Church is simply fortunate in having the required voices." So a Vermont church honors the Pope's edict, and henceforth the Gregorian Mass will be its feature.

Grace Home, from Eggemoggin, Me., a beautiful retreat, sends a picturesque postcard to THE MUSICAL COURIER.



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with greetings. Miss Horne will return to Boston for first week in September and resume later her place in the faculty of the Tippet-Paull studios, where she has been one of the assistants for the past year. Miss Horne will also renew her engagement with a prominent Brookline school, as teacher of music to children, where she has been so successful.

Arthur Foote, with his family, will spend the month of September at Bass Rocks, Worcester, Mass., at the Moorland, as has been usual with him for the past several years.

Mr. McDougall, director of music at Wellesley College, is just now returning from Europe, after having spent some time in travel and research abroad. The musical life at Wellesley will henceforth, probably, prove more interesting to the stay at homes.

The music festival at Music Hall, at the Weirs, N. H., closed last week with a piano recital and lecture by Frederick Schieler, of New York, and the presenting in concert form of Gounod's "Faust." Grace L. Roth, contralto, and Dr. Ion Jackson, tenor, assisted at the recital, and in the evening Caroline Hooker as Marguerite, Anna Cambridge as Siebel, Sadie Dickie Simpson as Martha, Charles F. Hackett as Faust, Wadsworth G. Provandic as Valentine, Willard Flint as Mephistopheles, W. M. Dalglish, Wagner, with chorus and orchestra. Henri G. Blaisdell was the conductor. WYLYA BLANCHE HUDSON.

Geraldine Morgan at Bar Harbor.

Geraldine Morgan played the "Kreutzer Sonata" with Harold O. Smith at Bar Harbor, August 22, at the Beethoven concert and play, given by David Bispham and assistants. It was one of four subscription entertainments, and was such a great success that it likely will be repeated. Miss Morgan's playing was so highly artistic that she will play in New York, Chicago, and elsewhere with Mr. Bispham the coming season. She is spending her vacation at Glendale, Berkshire County, Mass.

Evelyn Chapman, the soprano, sang thrice within as many weeks recently in Norwich, N. Y., at the Episcopal Church, at the "Talkfest" or reunion of high school students, and at the hospital benefit in the opera house. Her singing is characterized by intellectual clearness, excellent diction and correct phrasing, and her voice is clear and sweet. In consequence she pleases. She returns to her New York position in September.

Tenor Lawson Abroad; Press Notices.

Dr. Franklin Lawson, the tenor, who sailed for Europe August 5, on the steamer Lusitania, will make a trip to include Berlin, Vienna, Paris and London. While in Vienna he will take a special course in deep breathing. The singer expects to be back in New York by October 1. The subjoined press notices refer to the tour Dr. Lawson made last April and May, with the Boston Festival Orchestra. On the tour he was heard with success in "Elijah," "St. Paul," "Samson and Delilah," "Martha," "Hymn of Praise," "Hora Novissima," and miscellaneous programs. The appended extracts are from papers in



DR. FRANKLIN LAWSON.
Tenor.

Massachusetts, New York, Pennsylvania, New Jersey, Virginia, Washington, D. C., and Canada:

Dr. Franklin Lawson, the tenor, has an exquisite voice and is one of the finest lyric singers ever heard in Taunton. His work won for him the generous applause of his listeners.—Taunton, Mass., Herald-News.

Dr. Lawson was heard in the passionate solo of Canio from Leoncavallo's "I Pagliacci." His rendition of this number contained

more fire of delivery than the average concert tenor is wont to put into his work and the audience warmed and responded to his efforts and demanded a repetition which was accorded. Dr. Lawson was a very bright and worthy spot in the evening's program and is bound to be a welcome artist in the festival programs.—Springfield, Mass., Daily News.

Dr. Lawson sang his arias and recitatives with artistic appreciation of the devotional qualities of the music. Dr. Lawson also sang the dramatic aria from "I Pagliacci" and brought out the despair and grief of the finale with vivid effect. It called forth tumultuous applause. He has a lyric tenor of smoothed and assured tones and his voice is especially adapted for oratorio work, as was evidenced in the cantata.—Springfield Union.

An ovation was accorded Dr. Franklin Lawson, the tenor. His portrayal of Samson, of Biblical fame, whether in the most difficult passages or in tender strain, was uplifting. Dr. Lawson has a sweet, clear voice, with remarkable purity of tone.—Brockton Daily Enterprise.

Dr. Lawson gave a dignified and worthy interpretation of the great tenor recitative, "Watchman, Will the Night Soon Pass?" He did well with the arioso from "I Pagliacci" and had to repeat it. He is an excellent tenor and a capable singer.—Springfield Republican.

Dr. Lawson, in his solo, "Golden Jerusalem," showed a tenor voice of purest lyric quality.—Albany Argus.

Dr. Lawson followed with two selections; the first one was of exquisite tone beauty. Dr. Lawson has a rare tenor of unusual quality; his efforts were appreciated to the utmost.—Lynchburg, Va., News.

Dr. Lawson has a charming voice of splendid range, and sings with delightful enunciation and style.—Washington Herald.

Dr. Franklin D. Lawson, the eminent tenor, was repeatedly the recipient of liberal applause.—Harrisburg Star-Independent.

Dr. Franklin D. Lawson, the tenor, captivated the audience with his beautiful voice, a voice possessing lyric as well as dramatic qualities and under superb control.—Harrisburg Telegraph.

A clearer, purer, more appealing tenor than that possessed by Dr. Franklin D. Lawson has seldom been heard here. His voice is of wide range and he sang with ease and without seeming effort. Dr. Lawson received something like ovations at the conclusion of Meyerbeer's "O'Paradis" from "L'Africaine" and an aria from "La Boheme," by Puccini, and was forced to give an encore.—Elizabeth Journal.

Dr. Franklin Lawson is a tenor who holds his own well with any Halifax audiences have ever heard. His voice is smooth and most musical and his execution indeed admirable.—Halifax Herald.

Edouard Colonne recently celebrated his seventieth birthday.

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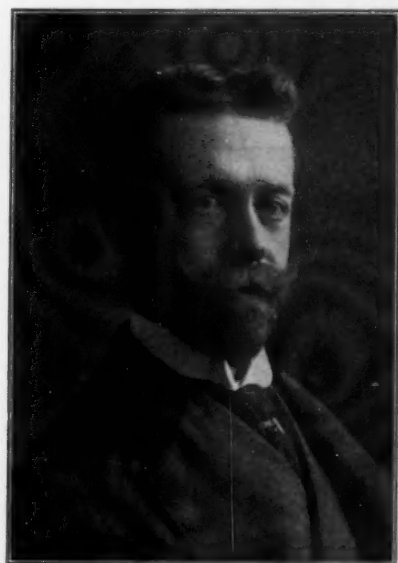
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Frederik Frederiksen, Violinist.

It will be an announcement of much interest to the Chicago public, as THE MUSICAL COURIER is able to state, that Frederik Frederiksen, the noted Scandinavian violinist, will remain permanently in Chicago, the city that has been his place of residence since he came here from England about three years ago as the assistant to Emile Sauret. Mr. Frederiksen, who is not alone a violinist whose playing is full of force, grace, power, and charm, based upon the most capable technical equipment, but he possesses the happy faculty of knowing how to impart his knowledge, and he has established an enviable class of pupils, who one and all, according to their varying degrees of innate talent, give convincing proof of the science and system of their excellent instructor. Mr. Frederiksen began his studies at an early date under the guidance of a pupil of Ferdinand David, later studying in Leipzig under Hans Sitt, Hermann, Jadassohn, and later with Sauret and Mar-sick, of Paris. For thirteen years, Mr. Frederiksen was established in London as teacher and soloist and as assistant to Emile Sauret, during which time Mr. Frederiksen taught in Mr. Sauret's private house the classes under his guidance.

At various times Mr. Frederiksen has appeared as soloist with the Queen's Hall Orchestra, Crystal Palace Orchestra and Westminster Orchestral Society, besides appearing as soloist with the Berlin Philharmonic Orchestra and several times playing before King Oscar II, of Sweden. Since his coming to Chicago Mr. Frederiksen has been heard in concert and recital frequently, on which occasions the press has been unanimous in its opinion of his ability. Appended are some few comments from both the European and American press:

The program included Max Bruch's violin concerto in G minor, remarkably well played by Mr. Frederiksen.—London Morning Post.

The delights of the concert were not a little enhanced by Frederik Frederiksen's excellent interpretation of Mendelssohn's violin concerto.—The Globe, London.

Frederik Frederiksen contributed andante and finale from Job. Svendsen's violin concerto, op. 6, romance by Alfvén and a Norwegian dance by Halvorsen. His playing is full of force and grace, power and charm, with a most capable, technical equipment to back it. (Scandinavian concert).—Musical Courier.

In his rendering of Sauret's violin concerto in D minor and Saint-Saëns' introduction and rondo capriccioso the concert giver was eminently successful.—London Musical News.

Mr. Frederiksen wins a tone which has good volume, power and sweetness to commend it; his technical facility is considerable and his musical taste and understanding command respect and approval.—Chicago Tribune.

Mr. Frederiksen also made his first appearance in Chicago, and by his playing of Vieuxtemps' D minor concerto for violin made a



FREDERIK FREDERIKSEN.

very favorable impression. This work he played with excellent tone and with the brilliant technic which the composition demands.—Musical Courier.

Mr. Frederiksen was heard in the "Rhapsodie Suédoise," by Sauret, in which he displayed a highly developed technic, and in the Paganini-Sauret andante and allegro vivo. He has temperament, good taste and musicianship.—Chicago Inter-Ocean.

That Mr. Frederiksen has the requisite merit as an orchestral soloist is proven by the following copies of some few letters of esteem and appreciation received by him from noted conductors:

1 LANGHAM PLACE, W.

I have much pleasure in testifying to the ability of Frederik Frederiksen as a solo-violinist, and shall be glad to hear of his

engagement wherever refined and artistic violin playing can be appreciated.

HENRY J. WOOD,

Conductor of the Queen's Hall Orchestra, London.

YORK HARBOR, Me., August 20, 1908.

Dear Mr. Frederiksen:

It gives me great pleasure to testify to your skill and musicianly attainments as a violinist, and I wish you success in your profession.

Sincerely yours,

(Signed) WALTER DAMROSCH.

Frederik Frederiksen proved in the first violin concerto by Max Bruch that he is a violinist of exceptional qualities; he possesses a round, big tone and an irreproachable technic; his playing is full of life; the phrasing free and at all times musical; in fact, in every respect the most finished performance of a splendid violinist and an excellent musician.

DR. KARL MUCK.

5 NOTTINGHAM PLACE, W.

LONDON, June 6, 1904.

I have much pleasure in stating that Frederik Frederiksen has played with me at an orchestral concert, Queen's Hall—at a very short notice—Mendelssohn's violin concerto with well deserved and great success, and that I consider him a worthy disciple of his eminent professor, Emile Sauret.

ALBERTO RANDEGGER.

CRYSTAL PALACE,

LONDON, S. E., February 27, 1905.

It gives me great pleasure to state that Frederik Frederiksen has appeared as solo violinist under my conductorship, and that I consider him to be a prominently gifted and cultivated artist, whose playing will give pleasure to all who may hear him.

AUGUST MANN,

Musical Director of the Crystal Palace.

Mr. Frederiksen has always the advantage of a sympathetic accompanist in his wife, an excellent pianist, who was the first winner of the Liszt Scholarship at the Royal Academy. Mr. and Mrs. Frederiksen will be heard in recital frequently this coming season.

Spalding Debut in November.

Albert Spalding, the young American violinist, who will make his New York debut at Carnegie Hall, in November, is to have appearances, this month and in October, at several of the European capitals.

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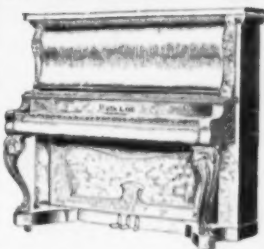
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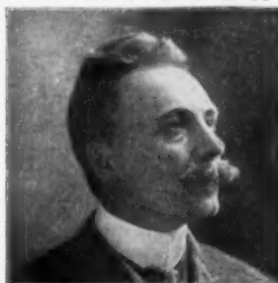
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